

WITH ART SUPPLEMENT—GIOVANNI MARTINELLI

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SCORE OF NOTED SINGERS ENGAGED FOR CHICAGO OPERA

Director Campanini Announces Important Additions to His Roster before Sailing for Europe to Complete Arrangements for Next Season

IMPORTANT additions to the roster of the Chicago Opera Company for next season were announced by Director Campanini before he sailed for Italy on Tuesday last on the *Re d'Italia*. Mr. Campanini had already made public his engagement of Miss Farrar, Mme. Melba and Mme. Schumann-Heink and added more than a score of other distinguished names to his list last Monday. These included John McCormack, the tenor, and Titta Ruffo, baritone, both of whom were engaged for a limited number of performances.

Mr. Campanini announced the following as the list of singers now definitely under contract to appear with the Chicago company next season. This list, of course, will be added to as a result of his trip to Europe:

Geraldine Farrar, Nellie Melba, Frances Alda, Helen Stanley, Julia Clausen, Eleanora di Cisneros, Marcia van Dresser, Rachel Frease-Green, Elizabeth van Endert, Frances Rose, Myrna Sharlow, John McCormack, Edoardo Ferrari-Fontana, Giovanni Zenatello, George Hamlin, Francesco Daddi, Enrico Aresonni, Dora de Philippe, Alma Peterson, Graham Marr, Desiré Defrère, James Goddard, Mabel Preston Hall, Myrtle Moses, Ernestine Schumann-Heink, Titta Ruffo, Barbara Waite, Lillian Gresham, Hazel Eden, Marie Corrigan and Valeria de Vries. Albertina Rasch will be the prima ballerina of the company.

Loomis Taylor, the young American stage manager of the Metropolitan, signed a contract on Monday to take complete charge of the staging of the German operas of the Chicago company next season.

Mr. Campanini will be the principal conductor as well as general manager of the company, which will open its season on November 15. Performances of the "Ring" operas, "Parsifal," "L'Amore dei Tre Re," Saint-Saëns's "Déjanire," Strauss's "Elektra" and Erlanger's "Aphrodite" will be given.

Mr. Campanini goes first to Italy and while there will make his headquarters in Parma. He will probably contract for the engagement of French artists at Monte Carlo. Old members of the Philadelphia-Chicago company having contracts with that defunct organization will be given an opportunity to sing with the new organization. Mr. Campanini expects to conduct his operations with a view to true business economy, adjusting salaries in such a manner that deficits will not be inevitable.

Several young Chicago singers are among those who have been engaged by Mr. Campanini, all of them from the studios of Chicago vocal masters.

Lillian Gresham and Hazel Eden, sopranos, have appeared in grand opera before, the former having been a member of the Chicago Grand Opera Company during its last season, distinguishing herself in smaller rôles. Miss Eden sang the soprano rôle in the one-act opera "Guido Ferranti," by Mrs. Andrews, produced for the first time last winter at the Auditorium during the Century company's season here.

Myrtle Moses, an attractive contralto, Marie Corrigan, soprano, and Barbara Waite have all sung both in opera and in concert in local productions, and Mme. de Vries, a dramatic mezzo soprano, widow of Maurice de Vries, a famous baritone, had the distinction a few years



MARGARETE OBER AS "LAURA" IN "LA GIOCONDA"

Distinguished German Mezzo-Soprano, Who Is Completing Her Second Season at the Metropolitan Opera House Where Her Dramatic Characterizations and Opulent Voice Have Made Her a Popular Favorite. She Will Make Her First Concert Tour Here This Spring. (See Page 2.)

ago of winning the first of two scholarships awarded by Andreas Dippel, then director of the Metropolitan Grand Opera Company, and donated in the form of a prize of \$1,000 to the Chicago Musical College School of Opera.

Berlin Orchestra to Tour Belgium

The Berlin Philharmonic Orchestra is to make a tour of Belgium early in May, according to a Berlin dispatch of April 12 sent out by the Overseas News Agency. Felix Weingartner will conduct. Two concerts will be given in Brussels.

OPERA STARS TO REMAIN HERE

As the unsettled conditions in Europe will make it difficult for some of the Metropolitan's visiting stars to return to their homes, several of them will remain in America, as W. B. Chase records in the *New York Evening Sun*.

Martinelli and Botta are to stay in New York, and so will Scotti and Segurola. Goritz has hired an empty hotel at Schroon Lake in the Adirondacks for his family, together with those of Ober and Braun. Sembach, a fisherman, has found a place on Sheepscot Bay. Kurt and Hempel go to Maine,

Hertz to California. Mme. Gadski has taken the lease of a house at Bay Shore, on Long Island, while Frances Alda (Mme. Gatti-Casazza) has a place at Great Neck during her husband's absence abroad.

After the company's week in Atlanta, Gatti, Toscanini and Polacco, with De launois, Galli, Tegani, Bada and a few more will sail for Italy. One German, Frau Schumann, goes on April 13 on a Scandinavian liner, and Urlus to Holland a week later on the *Ryndam*. Speck and Duchêne depart for France, Destinn for Austria, and after a concert tour Amato leaves for Italy in June.

PAGEANT TO TELL OUR MUSIC HISTORY AT CLUB BIENNIAL

Los Angeles Chorus to Compete in Presenting Most Attractive Float and Best Music in Electrical Narration of Our Progress—Gottschalk Conducts "Fairyland" Choral Rehearsals—Two Programs of Resident Composers

LOS ANGELES, CAL., April 5—One of the features in preparation for the meeting of the Federation of Music Clubs in Los Angeles, June 24 to July 2, is an electrical pageant of the kind for which Los Angeles is famous. In it will appear eighteen ingeniously constructed floats which will typify the various stages of American music, from the tom-tom of the Indian down to the modern operatic production, the latest of which will be given at this convention. Church choirs and choral organizations will take part, some of the choirs having 150 members, and they will vie with each other in presenting the most attractive float and the best music. The result will be a visible and audible history of American music.

Various committees in charge of the presentation of the Parker prize opera, "Fairyland," to be given in Los Angeles under the auspices of the Federation of Music Clubs, are getting matters well under way. Louis F. Gottschalk is conducting the chorus rehearsals. The characters to be assumed are nuns, soldiers and peasants. Part of the music is in eight parts and will require careful study. Mr. Gottschalk is an experienced director and stage manager and he will exercise both functions in this opera.

After the preparatory work is done, Alfred Hertz, of the Metropolitan Opera company, will arrive in Los Angeles to direct the musical end of affairs and he will conduct the performances.

Los Angeles is prolific of composers, and two programs given here recently exemplified this. One, given under the direction of Sibley Pease, contained works by the following local composers: Percy Shauell Hallett, Charles H. Perry, Morton F. Mason, Frederick Groton, N. L. Ridderhof, Sibley G. Pease, Roland Diggle, Frederick Brueschweiler, Ernest Douglas and Charles Demorest. Nearly, if not quite all, of these are organists of Los Angeles churches. Mr. Brueschweiler specially has achieved a wide reputation with his many choral compositions.

The other local composers' program was that of the Matinée Musicale Club in which three piano pieces of Carl Bronson, were played, two violin solos of Vernon Spencer, four songs of Count Axel Wachtmeister, five piano dances by Roy Lamont Smith and four songs by Richard Lucchesi. The performers were Carl Bronson, Vernon Spencer, G. A. G. Hockey, Mrs. Henley Bussing, Axel Wachtmeister, Sybella Bassett, R. Lucchesi and Alice Dorn. W. F. G.

Bessie Abbott Operated Upon

Bessie Abbott, the prima donna, who in private life is Mrs. Waldo Story, was operated upon for appendicitis in the Sloane Hospital, New York, April 8, and has since been convalescing satisfactorily.

MARGARETE OBER TO MAKE HER FIRST CONCERT TOUR

MME. MARGARETE OBER, the distinguished mezzo-soprano, is adding to her activities in America this year, for she will embark upon an extended concert tour of the larger cities between the close of the Metropolitan season and the first of June, when she intends going back to Berlin, where she still has a contract at the Royal Opera.

Mme. Ober achieved an instantaneous success last year at her début as *Ortrud in "Lohengrin,"* followed closely by her splendid impersonation of *Amneris* in "*Aïda,*" and her famous male impersonation as *Oktavian* in "*Der Rosenkavalier*," besides singing most of the principal mezzo-soprano and contralto rôles. This season Mme. Ober has figured prominently in the success of the revivals of Verdi's "*Trovatore*" and von Weber's "*Euryanthe.*" Hitherto Mme. Ober has not appeared on the concert platform in this country, although she has an extensive répertoire of oratorios and *lieder*, having been prominent in concert in Germany before her American début, even appearing in Berlin in recital several times during her stay in that city last Summer.

ARTISTS FOR CUBAN SEASON MEET IN NEW YORK



—Photographed for MUSICAL AMERICA by Underwood & Underwood.

Luncheon Given to Members of the National Theater Opera Company in New York on Monday: 1, Mme. Titta Ruffo; 2, Titta Ruffo; 3, Giovanni Zenatello; 4, Mme. Maria Gay; 5, Giovanni Martino; 6, Tullio Serafin; 7, Mme. Elena Rakowska-Serafin; 8, Manfredi Polzerosi; 9, William Thorner; 10, Henry Schneider

A GATHERING of distinguished artists who will be members of the company which will give several weeks of opera at the National Theater in Havana, Cuba, this Spring, took place Monday noon at the Pancrazi Restaurant at No. 65 Columbus avenue, when a typical Italian luncheon was served. The artists were the guests of the management of the restaurant which is a favorite resort for the Italian and French artists.

Among those present were Mme. Maria Gay, contralto; Giovanni Zenatello, tenor; Titta Ruffo, baritone; Mme. Titta Ruffo; Giovanni Martino, basso; Tullio Serafin, conductor, formerly of La Scala, Milan; Mme. Elena Rakowska-Serafin, dramatic soprano; Manfredi Polzerosi, tenor; William Thorner, teacher of singing, and his pupil Henry Schneider, basso.

Mme. Gay and her husband, Señor Zenatello, will make an extended concert tour of this country beginning in October. There is some probability that Titta Ruffo will also be heard in concert here during the season of 1915-16. Mme. Serafin, wife of the distinguished conductor, has gained a fine reputation in Europe for her artistic work in various opera houses. One of her best rôles and one in which she will probably be heard in Havana is *Kundry* in "*Parsifal.*" Señor Martino is a native of Spain and has a fine bass voice. It is possible that he will also be heard in this country during the coming season.

All of the artists who are to sing in the opera season at Havana will sail this week on the *Mexico.*

Thirty-five singers from La Scala in Milan and the Costanzi in Rome as well as musicians for the orchestra reached New York Sunday on the *Finland* on their way to Havana. The troupe is under management of Signor de Pas-

quali, whose wife, Bernice de Pasquali, soprano, is to be a member of the company. Luigi Albertieri is to be stage director. The new \$4,000,000 National Theater at Havana was built by the Centro Gallego, which guarantees a six weeks' season.

Since Titta Ruffo was last in this country more than a year ago, he has sung in Florence, Genoa, Venice, Naples and Paris and was singing in Berlin just before the outbreak of the war. From Havana, Ruffo will go to Buenos Ayres and other South American cities. He is to receive, it is said, \$3,000 a night for his services. As announced elsewhere in this issue, he has been engaged for a limited number of performances with the Chicago Opera Company next season.

Among others engaged for the Havana season, besides those named above, are Lucrezia Bori, of the Metropolitan Opera; Maria Barrientos, Cecilia Gaghardi, Eleanora de Cisneros and Claudia Muzio.

SAMAROFF AND RICH IN PHILADELPHIA RECITAL

Pianist and Violinist Join in One of Most Notable Performances of the Season There

PHILADELPHIA, April 10.—One of the most notable recitals of the season took place in Witherspoon Hall last Wednesday evening, when Mme. Olga Samaroff, the pianist, and Thaddeus Rich, violinist, concertmaster of the Philadelphia Orchestra, united their distinguished talents in a program which won the enthusiastic applause of an audience that filled the auditorium.

An admirable performance of Beethoven's Sonata in F Major, for piano and violin, served to introduce the artists together at the opening of the program, the two instruments blending

with tonal richness. Also of notable excellence was the playing of pianist and violinist in Richard Strauss's spirited and, for the most part, melodious Sonata in E Flat Major, which came last, the *andante* being made noticeably refined and poetic, while the *finale* was invested with genuine brilliancy.

Mme. Samaroff's splendid ability as a pianist was demonstrated in her solo number, Chopin's B Minor Sonata, the artistic value of which was heightened through her fluent execution and sympathetic interpretation. The taking little *scherzo* was delightfully done, and in the *presto finale* there was a scintillating display of technical facility.

Mr. Rich also made a deep impression with his interpretation of the Bach Chaconne for violin alone, which he executed with thorough mastery, preserving in its most intricate passages the purity and sweetness of tone for which he is noted. The recital was given under the management of Helen Pulaski Innes, who combines musical talent and intelligence with marked executive ability. A. L. T.

Kaiser Sends Duplicate Trophy for Brooklyn Sängerfest

Kaiser Wilhelm's \$10,000 trophy, to be competed for next month in the Northeastern Singing Society's festival to be held in Brooklyn, has been completed according to designs of Prof. Otto Rohloff. To prevent the trophy from falling into the hands of the Allies, the original will be held in Germany until peace is declared and an inexpensive duplicate has been sent to the United States. The festival is to be held in the Thirteenth Regiment Armory, Brooklyn, under the auspices of the United Singers of Brooklyn.

THE ART SUPPLEMENT: GIOVANNI MARTINELLI

GIOVANNI MARTINELLI, the subject of the Art Supplement presented with MUSICAL AMERICA this week, is the eminent young tenor of the Metropolitan Opera Company, who has been winning an increasingly wide recognition from American music lovers during this, his second season. One of his most marked successes during the season was with his creation of *Lefebvre* in the world première of Giordano's "*Madame Sans-Gêne*" at the Metropolitan. Further, after Signor Caruso's departure, two of his most famous rôles were assumed by Mr. Martinelli, and with distinguished success. These rôles were *Canio* in "*Pagliacci*" and *Don José* in "*Carmen.*" In the restudied revival of "*Il Trovatore*" under Arturo Toscanini's supervision Mr. Martinelli added further to his laurels.

During the season Mr. Martinelli has also won increasing praise for his stirring presentation of rôles in which he was heard last season, such as *Rhadames*, *Pinkerton*, *Cavaradossi* and *Rodolfo*. In these, as in his other rôles, Mr. Martinelli evoked enthusiasm not only by his brilliant singing, but by the forceful naturalness of his acting and by his ingratiating personality and fine presence.

CONDUCTING AN ORCHESTRA AT THE AGE OF SEVEN

Impressions of Willy Ferrero and of Some of His Concerts in Rome—The Most Skeptical of Musicians Moved to Admiration by Magic of the Boy's Bâton—The Son of Italian Parents, Born in Portland, Me.—Heredity as One Explanation of His Wonderful Gift

By LOUIS BAILEY AUDIGIER

ROME had assembled in the great glass-domed Augsteum, which was originally the tomb of Augustus, built in the heart of the Imperial City. Some were there expectant, with thoughts of young Chopin and Mozart; some sympathetic and for art's sake; others critical, curious and skeptical. All had come to see little Willy Ferrero, the boy wonder of the twentieth century, the musical prodigy, the fair-haired, vivacious child of seven summers.

Hours before the doors of this temple of music were thrown open a printed notice in three languages announced that every seat in the great auditorium had been sold. Willingness to pay high prices for standing room availed nothing and disappointment was written on the faces of hundreds.

The roomy boxes that circled the entire auditorium were occupied by eminent artists and serious sympathizers, whose presence and appreciation meant much to the young master. The great hall was never before so crowded. An orchestra of one hundred instruments took up a position on the stage in front of a raised platform prepared for its leader. A flight of half a dozen steps led to the top of it, and at one side stood a miniature music rack—it was nothing more than a toy, being no higher than the boy's shoulder—which, instead of a voluminous score, held only a twelve-inch bâton. This new star in the musical firmament had discarded all material aid and depended entirely on his memory to lead his orchestra.

A flutter of excitement announced his appearance. As the diminutive wonder emerged through the stage door the vast audience realized for the first time how tiny and how delicately beautiful he was. When he nimbly mounted to the top of the platform, bowing and kissing his little hands to them, the applause that burst forth was tremendous. Without a tremor of excitement or nervousness, with the supreme tranquillity of a master he raised his graceful little arms and slowly cast his dreamy brown eyes over the heads of musicians who had grown gray in the art.

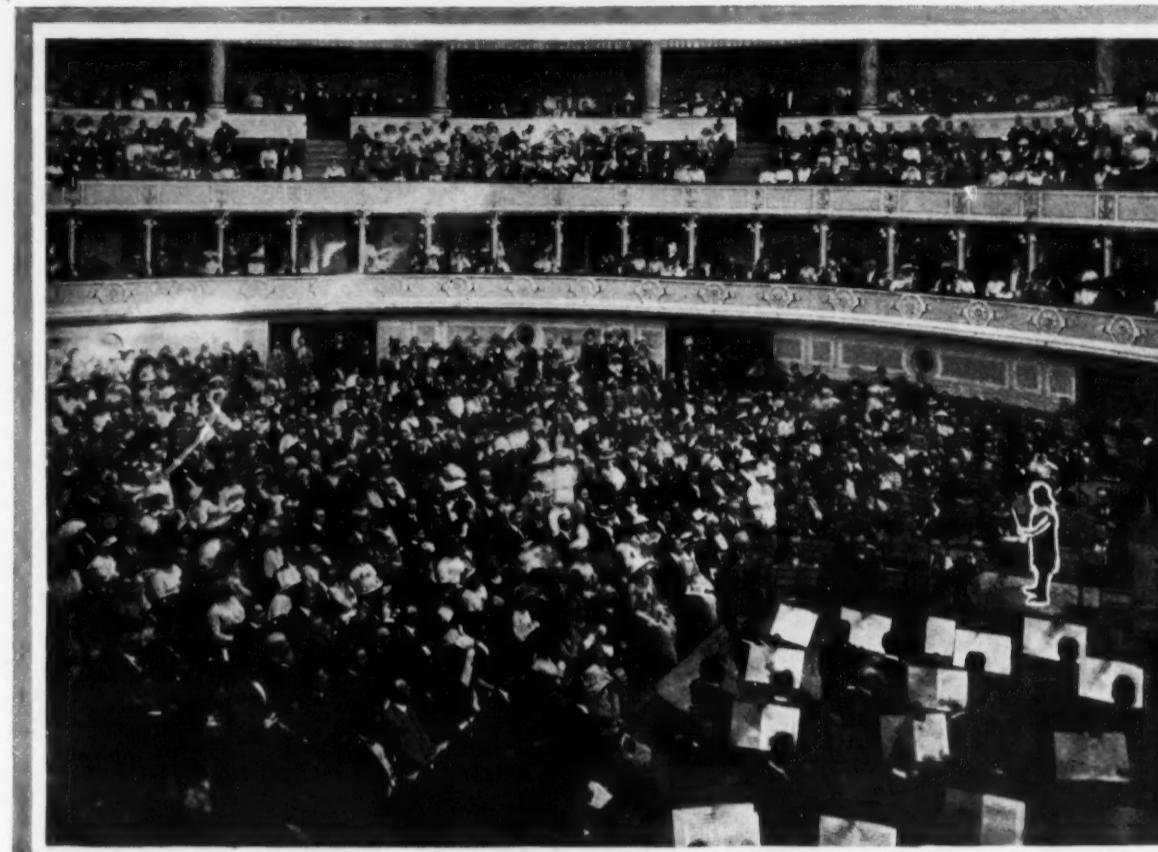
The sympathy and unison of thought, the complete understanding of the artist, the leader and the orchestra were very striking. While the latter could not comprehend how one so young could be so gifted, and how they, instead of being teachers, were his humble followers, their devotion was perfect. From the first gesture of his magical wand he swayed their every movement. He exhibited a thorough knowledge of the music and the instruments; his interpretation was above criticism, and his small figure was the personification of grace and the poetry of motion.

As the strains of a Mozart symphony reached the ears of the audience, while the face of the small figure before them beamed with an intelligence akin to inspiration, and the very soul of the composer seemed to respond to his motions the vast concourse burst forth in rapturous and prolonged applause.

Born in Portland, Me.

Willy Louis Victor Ferrero was born in Portland, Maine, May 21, 1906. His father, Victor Ferrero, was born in Turin, Italy, October 2, 1863, and his mother, Norina Moretti, January 24, 1880. Willy is their second child, the first having died when very young. The third is a boy fifteen months old, who is developing the same musical talent so prominent in his elder brother.

Willy's parents returned to Italy from America in 1908, and since then he has appeared at long intervals, in small orchestral concerts in a few European



Willy Ferrero, at the age of seven, conducting an orchestra of 150 instruments in the Augsteum in Rome, an auditorium seating 5,000 persons

cities, leading his first orchestra in Paris when he was four years old, and afterwards appearing for four and a half months at the Folies Bergères. His parents have no desire to keep him before the public, preferring to have him pass his days in boyish games and amusements, which are so dear to his heart. At the proper age they intend to give him a thorough technical education.

Young and playful as he is, after a few months rest from the bâton, Willy's musical nature begins to assert itself; he yearns for his art and obtains satisfaction only when he is permitted to stand as conductor in the presence of an orchestra. In every other respect Willy is a perfectly normal child.

Prenatal Influence

Unquestionably the boy has been the subject of a powerful prenatal influence. His father is familiar with a dozen and a half instruments, from flute to trombone, and for many years has lived in a musical atmosphere. His mother is a typical Italian woman of exceptional talent and excellent musical training. Every member of her family is a musician, and she has perfected herself in piano and violin, having taken the gold medal for the latter instrument at the Conservatory of Music in Turin. She was born and bred in a musical atmosphere, and went out into the world a finished musical product.

Willy Ferrero is more than precocious; he is a symphonic prodigy—a genius for rhythm. He delights in classical productions, reads music at sight, and interprets faithfully Mozart, Beethoven, Wagner, Verdi, Grieg, Gounod, Berlioz, Rossini and others, and loves and appreciates the work of these great artists in the order named.

He has at his command sixteen programs, each of two hours duration. He hears music only once or twice on the piano, reads the partitura, goes to one rehearsal, and astounds his audience with his familiarity and exquisite interpretation of most difficult compositions.

First Signs of Genius

At the age of about two and a half years, while his father and mother were practising on the piano and violin, little Willy, sitting on the floor playing with a paper, began to turn over the leaves and beat time. This was the first instance where any notice was taken of



Willy Ferrero, his father, mother and baby brother

his talent, but he was so quick to respond to suggestions from his parents that his development began from that moment.

He loves good music; the more classic the better he enjoys it. On the stage he is the master; off it, the romping, frolicsome, mischievous boy.

The press of Rome, always just, manifested an unusual interest in Willy Ferrero. Like many individuals, it was at first skeptical; but, laying aside prejudice and seeking only to publish the truth, it has become enthusiastic over what it has seen and heard, and is willing that the world shall have its verdict. A prominent critic in the *Popolo Romano* speaks the voice of the people when he says:

"Nowadays the public does not discuss—it admires. The public does not ask why Willy is Willy, does not take any concern in Nietzschean theories, or theosophical or neo-Pythagorean doctrines to explain the Ferrero phenomenon. It is sufficient to be conquered, moved, exalted by the wonderful art of that little fellow."

Moved to Tears

The pages of the *Tribuna*, one of the prominent dailies of Rome, have been filled with accounts of Willy Ferrero's masterful manner of leading an orchestra. Its musical editor says:

"One cannot go to a concert directed by little Willy Ferrero without being moved to tears. To see a mere child, only seven years old, direct an orchestra with masterly skill, and get the wonderfully impressive effects and color; to see a tiny creature impose his conscious will on the instrumental mass by means of a highly expressive gesture, fine, clear and faultless; to see, finally, a wonder of art, unexpected and luminous, this, you may believe us, is something which one ought to see, no matter at what cost, because it is not likely to be possible to have a like chance again."



Willy Ferrero—nine years old—considered the greatest musical prodigy since Mozart

"The 'Symphony No. 35,' by Mozart, and the 'Funeral March,' by Gounod, had never before been played in such a manner at the Augsteum, and the great little master had been obliged to rehearse the two pieces without the assistance of any one. The overture of 'William Tell' was so wonderfully interpreted as to leave the 4,000 auditors thunderstruck. The Rossini page was given such poetical, rhythmical performance that it appeared beautiful as never before. Then through the 'Dance of Anitra,' of Grieg, and the 'Hungarian March,' by Berlioz, Willy knew twice more what victory was."

The editor of *The Messaggero*, one of the leading dailies of Rome, speaking of a concert given by Willy Ferrero, said:

"It was a sight never to be forgotten. Thousands of people, artists, celebrated musicians, lovers of science and art, poets, politicians and philosophers were stunned and visibly moved in the presence of that wonderful little artist who is able to upset so many minds, to shake so many souls, to cause so many hearts to throb. Do you remember Mozart's music interpreted and directed by Nedbal, Schnevoigt and Strauss? If you do you must, without any hesitation whatever, put near those celebrated names that of Willy Ferrero, who with his interpretations has well achieved the right of citizenship in the greatest Italian Temple of Music."

The late Maestro Sgambati, the able director of the Conservatory of Santa Cecilia, being present for the first time at one of Willy's performances, said to Maestro Mugnone:

"I thought you were exaggerating. On the contrary, I find that Willy is even more wonderful than you have stated. History will speak of this little child."

Willy has had offers of a thorough education and technical training in the musical centers of Europe, and gifts proffered him have varied from hobby-horses and toy cannon to city lots and grand pianos. He counts his ardent admirers by the thousand, among whom are ministers, ambassadors, princes and potentates. Pope Pius X, while he could not hear the young artist perform, received an introduction, addressed kind words to him, and presented him with a silver medal as souvenir. Willy receives the illustrious attentions that are showered on him in as natural and unaffected a manner as if his worshippers were merely playmates, of whom he was very fond.

WARNS AGAINST DANGERS OF SENDING STUDENTS TO ITALY

Enrico Alessandro, Just Returned from Search of What He Terms "A Myth," Describes How Young American Women, Unprepared and without Sufficient Funds Fall into Hands of Scoundrels

IN name Italian, by parentage partly Russian, and by birth and instincts thoroughly American,—such is Enrico Alessandro, another pursuer of vocal ideals. He recently returned from Italy, where for two years he was in touch with things musical, not only as a spectator, but as one whose life was closely linked with the artist-teachers, and the students.

"Three years ago," relates Mr. Alessandro, "Mr. Caruso heard a phonograph record of mine. He seemed interested in my voice and asked to hear me sing personally. This I did gladly and accepted any guiding advice he was kind enough to offer. He has since heard me sing at intervals, and has given me many helpful hints in my studies.

"But I have come back from Italy. As much as I love the Italians, I refuse any longer to go abroad to Italy, or to any foreign country in search of a myth! I went after that which I did not get,—because it was not there! I returned to find it in America.

Chasing a Myth in Italy

"I went to the best teachers in Italy, for the finer details in singing, for the intricate, but so important fundamentals of beautiful singing. I studied searchingly, and conscientiously. I did not find an intelligent teacher in Italy who could go into detail with me, who could place his finger, figuratively speaking, on what I wanted and needed. I was really chasing a myth in Italy! And I was one of the many!

"One hears of young people going abroad; of big hopes to begin with, and despair in the end. Hearing these stories, people shrug their shoulders, thinking they have heard exaggerations. But I have actually seen for myself.

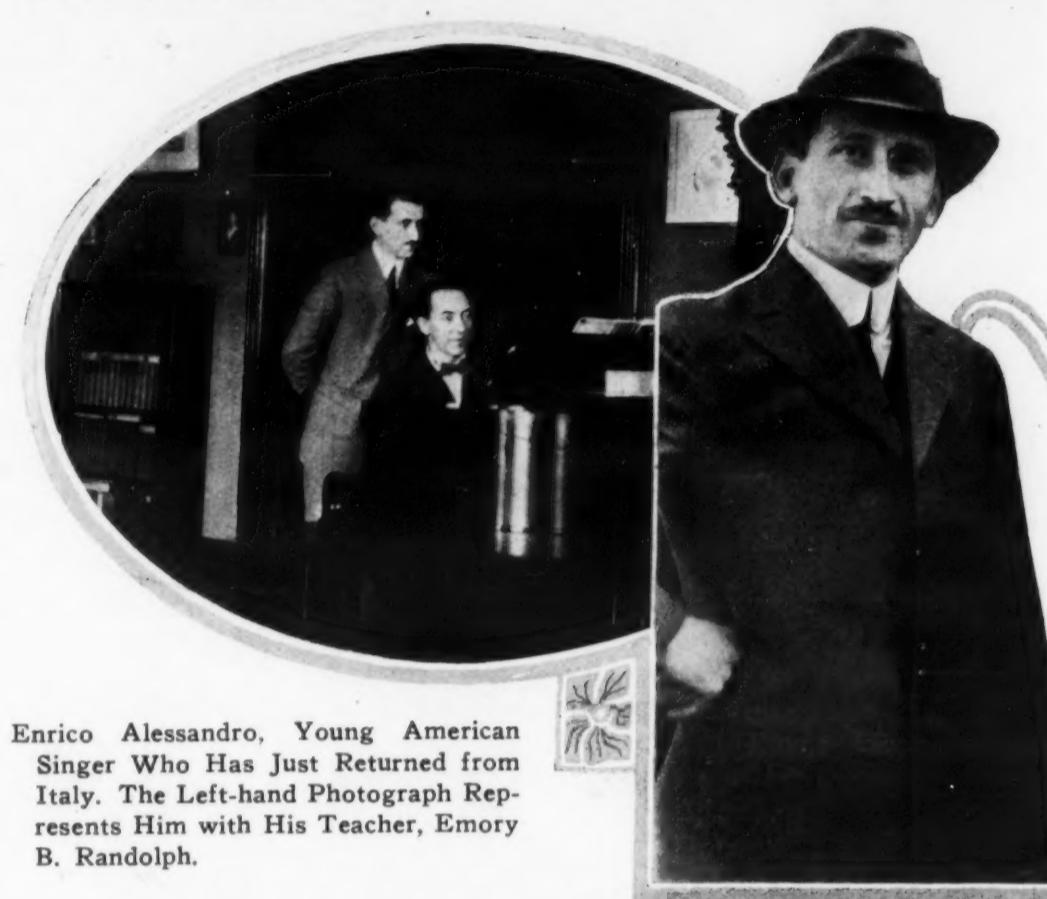
"One day, in Rome, I was called to a nearby American express office to act as interpreter. There, seated in the midst of her luggage, was a young girl. Without any knowledge of this foreign country, in which she was without knowing the language, without sufficient money,—and worst of all *without sufficient brains!*—she sat there stupefied. She had come to Italy because her parents and friends

had jumped to the conclusion that she had talent. With fifty dollars a month allowance, and little else. She was in a similar predicament to many other American girls; only she had the good

ing for her. A few weeks afterward we heard that this woman was to make her operatic débüt! She had money, was willing to pay, and some unscrupulous manager was perfectly willing to receive the pay, and annoy the public for one performance at least. Upon hearing these rumors, Cotogni went to the 'impresario,' and threatened a public exposition if the whole arrangement did not cease.

American Dollars for a Fiasco

"That is a sample of an American girl who has fallen in the hands of scoundrels



Enrico Alessandro, Young American Singer Who Has Just Returned from Italy. The Left-hand Photograph Represents Him with His Teacher, Emory B. Randolph.

fortune to be directed to the American Consul, and thereafter shipped back home. These unhappy conditions I have seen occur fifty times to the one successful outcome,—the exception.

"Greatly interested, I read an interview in a recent issue of MUSICAL AMERICA, with Metta Reddish. I happened to be at her débüt in Rome. It was in every respect a splendid, spontaneous reception. She proved the one exception.

"I was once in the middle of a lesson with Cotogni, when a tall, angular woman burst in upon us. She was not youthful, but she was insistent. She demanded an immediate hearing. Cotogni listened to her. It was quite pitiful. When she finished the aria, Cotogni made no comments, but said he could do nothing

—one of whom is a teacher who deludes her. She pays American money for a foreign fiasco! And yet we can't blame them for rushing abroad to make a 'first appearance.' Every town in Italy of the size of Mt. Vernon, N. Y., has some sort of opera house. The American cannot go to Bridgeport or Norwalk for a first hearing. The daily demand for our own Municipal opera houses should soon reach the height to which it will have to go, before there will be a general movement throughout the country, before the buildings will really materialize. But when that time does come, it will bring with it just so much less heartache and disillusionment in Europe; so much less misery for the American operatic aspirant."

AVERY STRAKOSCH.

HEMUS SINGS NATIVE SONGS IN BALTIMORE

Admirably Selected Program of American Music Interpreted with Artistry

BALTIMORE, April 6.—"I hear America singing" is a prophecy attributed to Walt Whitman, and in these present times this slogan evidently has become a real inspiration to Percy Hemus, the well known New York baritone, whose mission it seems is to carry encouragement towards broader recognition of American art song efforts, as was so admirably demonstrated in the recital which Mr. Hemus gave at the Lyric last night. This singer shows his full allegiance to the cause by delivering a diversified program chosen entirely from native musical output. This in itself is a most noteworthy undertaking, and when the delivery of these songs is given such minute interpretative attention, one realizes that the singer is blazing a trail in behalf of the fine efforts of our growing list of composers. The program contained the following material:

"Hail Ye Tyme of Holiedays" (Chrystomasse), by Gena Branscombe; "I Am the God Thor" (King Olaf), by Carl Busch; "Hour of Dreams," by Ward-Stephens; "Invictus," by Bruno Huhn; "Flower Rain," by Edwin Schneider; "Pirate Song," by Henry F. Gilbert; "Go Not Happy Day," by Benjamin Whipple; "Deserted," by Edward Mac-

Dowell; "Love Is a Sickness Full of Woe," by Horatio W. Parker; "When I Bring You Colour'd Toys," by John Alden Carpenter; "The Moon Drops Low," by Charles Wakefield Cadman; "The Fate of the Flimflam," by Arthur Bergh; "Peace Ye Martyred Ones" (manuscript), by Fay Foster; "Sing Me a Song of a Lad That Is Gone," by Sidney Homer; "Identity" (manuscript), by Emil Hahn, and "Danny Deever," by Walter Damrosch.

Taken as a class this material easily bears comparison with that of any native production as to the handling of text values, the treatment given to both the voice and the accompanying instrument is artistically conceived with a characteristic expression which deserved to be termed purely a native style. Even the most skeptical listener will grant that these songs have a particular value as representing the rapid art strides which the native musician is making, and moreover it will be conceded with alacrity that the bulk of these compositions is worthy of the most serious consideration especially when so auspiciously presented.

Indeed, Mr. Hemus sang every song intelligently with a real ardor for the task on hand. He gave ideal interpretations in each instance, using facial expression which conveyed the most subtle emotional feature of the text and always with vocal beauty, his tone having power, roundness, exact placement and purity of flow. Perfect enunciation, of course, was at the singer's command, for through this quality, even in the remotest spaces of the large auditorium there was made clear the textual significance of each number. Gladys Craven gave ideal support at the piano and contributed to the interpretative effects in no small way.

F. C. B.

ARTIST-VICTORS OF CALIFORNIA CONTEST

Misses Jack and Darch Winners in Voice and Piano—Local Musicians Heard

Bureau of Musical America,
1101 Pine Street,
San Francisco, April 7, 1915.

IT is announced that Julia Harris Jack, a Fresno soprano, and Marguerite Darch, a young pianist of Berkeley, have been successful in the students' contest of the National Federation of Musical Clubs. The local examinations were held last week by a committee consisting of Herman Perlet, Henry Bickford Pasmore, Hother Wismer, Olga Block Barrett and Thomas F. Freeman. The two students mentioned will undergo a later examination in competition with candidates from other parts of the United States, the final winners to appear at the National Federation's biennial meeting in Los Angeles next June.

The San Francisco Musical Club heard an interesting program last Thursday in the St. Francis, the contributing members being Mrs. Cecil W. Marks, Alice G. Poyner, Zoe Blodgett, M. Ebert Randolph, Cecil Rauhut, Mrs. William Ritter and Mrs. H. R. Sproule.

"Colonial and Revolutionary Music" was the topic at a recent meeting of the

Adelphian Club in Alameda. In connection with the reading of a paper by Alice Warren Pope of Massachusetts, the club choir and soloists sang the Old Psalms chorus from the Bay Psalm Book of 1640, "Yankee Doodle," the "Tea Party Ballad" of 1773, John Dickinson's "Liberty Song or Patriot's Appeal" of the revolutionary days, Timothy Dwight's "Columbia Ode," 1770, and the William Billings choruses, "Majesty," 1777, and "Chester," of the same period. The singers were: Mrs. Charles Ayers, Gertrude Proll, Mrs. Will Davis, Mrs. Louis Ward, Mrs. W. E. Vaughn, Mrs. George Plummer, Mrs. Eldridge Smith, Mrs. Gustave Dieckman, Mrs. J. B. Emmal, Mrs. Wallace Miracle and Mrs. A. O. Gott.

Last Sunday's open-air concert in the Greek Theater, University of California, was given by the University Glee Club and the De Koven Club, with Clinton R. Morse as director, Ruth Bowers as soprano, soloist and Earl Parrish as solo tenor.

The Beringer Club achieved noteworthy success at its concert in Century Hall, the participants being Joseph Beringer, director, Louise Cameron, Eleanor Alberti, Maya C. Hummel, Loie Munsil, Myrtle Dow, Arena Torrigino and Zdenka Buben.

Seven songs by Thomas F. Freeman were sung by Emilie Nelson, a Berkeley soprano, at the fourth concert in the Greek Theater series devoted to California composers. Mr. Freeman played two of his own piano works.

Aladanita Wolfskill, contralto, was heard at a recital in the Central Church auditorium last night. It was her first public appearance since her return from New York and Italy. She sang some old Italian arias and songs of Schubert, Schumann, Franz, Verdi and several present-day composers. In the English group, she made much of Henry Hadley's "The Rose Leaves Are Falling Like Rain." Miss Wolfskill has a beautiful voice, and last night she displayed marked improvement.

THOMAS NUNAN.

Cornelius and Dagmar Rubner in Columbia University Recital

Cornelius Rubner, professor of music at Columbia University, New York, and his gifted daughter, Dagmar Rubner, gave a recital of music for two pianos in the Horace Mann Auditorium on Wednesday evening, March 31. They were heard to advantage in Schumann's Andante and Variations, Op. 46; Brahms's Waltzes, Op. 39, and Arensky's Suite, Op. 33. On the same program appeared Mrs. Raymond Osburn, soprano, assisted by Pietro Floridia at the piano. She sang a group of songs by Mozart, Strauss and Wolf, and also three new songs by Mr. Floridia, "Nymph," "Pray Sweet For Me" and "April."

"Society for Suppression of Ragtime in America"

BETHANY, W. VA., April 9.—A movement was started here this week to suppress the cheaper order of popular songs which have obtained a foothold in America. The "Society for the Suppression of Ragtime in America" owes its birth to L. K. Schwarm of this city. The following officers have been elected: Mr. Schwarm, president; G. A. Poston, vice-president; J. V. McCann, secretary, and Hayes Thompson, treasurer.

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SAYS GREAT SINGERS OF THE PAST WOULD HARDLY PASS MUSTER TO-DAY

Adrienne Remenyi Contends That Public Now Demands Higher Intelligence in Vocal Art Than Ever Before

SHOULD a man study singing with a woman teacher? Can such an instructor achieve the best results with him? Let us record the opinion of one prominent woman teacher who answers these questions in the negative. This is Mme. Adrienne Remenyi, the distinguished teacher of singing at the von Ende School of Music, New York. Mme. Remenyi does not state this view as being incontrovertible, but simply her own opinion. In fact, during the course of an hour's conversation the other morning she did not once manifest the "It's-true-because-I-say-so" spirit that one so frequently encounters among musicians, especially teachers.

"I do not believe that a woman is the best vocal teacher for a man," she stated. "I may not be right, but that is the conclusion I've come to. We teachers all have our opinion as to vocal truth, and some of these opinions may be wrong, but it is necessary that they stand for us as the truth, otherwise we would have nothing to base our work on."

Must Bombard a Man

"Now, I believe that it takes a male teacher to get the fullest results in the vocal training of a man. Here is why I hold that belief: You can appeal to a woman pupil in two ways—through her instinct and through her feelings, but a man has got to be bombarded. A woman has so much more intuition than a man (that is what fits her to be a mother). Therefore, when you teach a man you must hammer away at him until you drive the truth home. In other words, you must be dominating in your work with a male pupil."

"Physiologically and psychologically, a woman can't do this. Perhaps a 'man-woman' might, but not a 'woman-woman'—you see the distinction. When I am teaching a girl and she is slow to catch a point and apply it, I may want to shake her (figuratively speaking) into quicker action. Now I can't do this with a man—one who towers above me. Suppose, for instance, that I am teaching a man and that when he sings he stands there like a farmer. I may say, 'See here, straighten up,' but I can't make him 'step lively' as well as a male teacher could."

"The teacher must be the absolute master of the pupil during a lesson, and a woman who could dominate a man in this way would have to have so magnetic a personality that in time she would be—well, she would not be merely his teacher. The only sort of man whom a woman teacher could dominate would be the weak kind who wouldn't be worth while teaching at all."

Adequate Up to Certain Point

"Up to a certain point I believe a woman can teach a man quite adequately. That is, in the first essentials of voice production, the equalizing of the registers, attack, etc. But when he's ready to start working on his répertoire, I believe he should study with a man. There are many reasons why he needs a man's aid, so I have sent away more than one pupil, telling them 'I can't do any more for you—I'd advise you to go to another teacher.'"

That the reverse of the proposition does not hold true, Mme. Remenyi admits, namely, that a woman should not study with a man. "There is no reason why a man could not be an effective teacher for a woman," she declares.

Mme. Remenyi is rigidly exacting in her views of the frankness that a teacher must preserve toward pupils and aspirants. "Voice teaching is ungrateful work," she declared, "for if you discourage those without talent they resent it, and if you don't, people say you're a fakir. And they are right. I have seen applicants walk out of this room looking daggers at me because I had told them that I couldn't advise them to spend time and money on the training of their voices."

"Of course, whether or not a pupil is



Mme. Adrienne Remenyi, Distinguished Teacher of Singing at the von Ende School of Music, New York

to be encouraged to continue study depends largely upon her intentions in the matter. If she is studying voice for her own amusement, or to acquire an appreciation of fine singing and good music in general, that is one thing, but if she is ambitious to make a career as an artist, that is quite another. In the first instance I believe it is all right for the teacher to continue giving her lessons (even though her talent is not marked enough to qualify her for the second class) provided that she be given to understand that she is not qualified to become an artist.

"It is entirely different with the pupil who has ambitions for a career. Of course, it is admitted that the voice is only one of the requisites—she must have keen intelligence and temperament as well. While bringing out the voice I am able to form an opinion as to whether or not she has this necessary mentality and feeling. If I decide that it is insufficient to justify her continuing her studies I tell her so. Sometimes I will add, 'That is my own opinion, but some other teacher may see more possibilities in you than I do, so it might be worth while to seek another judgment.' It is quite possible that one competent teacher, may not see potentialities in a young singer that may be developed by another instructor."

Here Mme. Remenyi described two pupils whose cases interest her particularly and who require diametrically opposite treatment. One of these is of a timid nature, and at first her feeling was lying dormant and had to be awakened.

Awakening the Soul

"This process of awakening her soul and her appreciation has been gradual," related Mme. Remenyi, "and she is now my most dissatisfied pupil—dissatisfied in a healthy way, I mean. That is, she is not satisfied with anything but the perfect interpretation of each phrase as far as I can guide her to it. Also, her appreciation for the best in music has grown so that when I give her some light song, such as her engagements call for now and then, she will exclaim, 'Oh, I don't like this, Madame, it is not interesting.' And she has awakened to the need for a thorough general as well as musical education. In fact, just such musicianship and feeling for art that a teacher must create in a pupil who is to become an artist.

"Yet she is still timid and must be continually reminded to assert herself. But unless some undesirable obstacle comes in her path, as, for instance, poor health, this timid girl will become one of the very best recital artists, as she possesses a glorious voice, and through several years of patient work has already developed intellectually, musically and artistically to a high degree.

"The other girl is just the opposite. She has such a wealth of passion and feeling and natural intellect as I have never seen in a young girl. When she sings I am fairly swept off my feet, for she has the making of a fine dramatic soprano. Yet she must be constantly held back. Why? Because her fire of

Distinguished Teacher Discusses Interesting Problems of Instructors—Should Men Study with Women Teachers?

passion is so great that it would burn out by the time she is twenty-five if she were allowed to use it up in singing as freely as is natural to her. Furthermore, her musical taste being so far ahead of her technical mastery—patience not being one of her virtues—it may be beyond any teacher's powers to enforce gradual, thorough technical development for a sufficient length of time to assure the solid foundation for this great talent to reach its well deserved goal."

Stimulus of the Public

Mme. Remenyi, referring to a dictum laid down by her father, the late Eduard Remenyi, the famous violinist, stated: "My father said, 'The best teacher is the public.' But I must emphasize the fact that he referred to artists, not to immature students. Public performance means much in developing a young artist, but thorough instruction and years of study in securing a solid technical and musical foundation are paramount.

"The public acts as a great stimulus to the artist, though, and especially the American public, which is the most critical in the world. Many an artist is forced to maintain a high standard by the discriminating demands of our public, whereas he might allow himself to retrograde without this stimulus.

"Prospective pupils have asked me 'What is your method?' and they have looked aghast at me when I've answered, 'I haven't any.' Yet that is the truth. In treating each case so much depends upon the nature of the pupil, his particular vocal condition, etc., and how can one say that one has a method? With me the big essential is freedom. Could you expect to draw a beautiful tone from a violin if you interfered with the vibration of the strings? It is the same with the vocal instrument. Pupils must be taught to obey the physiological laws. I

show them what they must do in each case and give them a reason for so doing. They will insist upon a logical explanation of each step, but I do not believe in confusing the pupil with a multitude of technicalities."

This teacher's especial interest in the matter of interpretation is in the field of French music. Although a Hungarian by birth, Mme. Remenyi comes naturally by her feeling for the French school of song, as she was brought up in Paris and studied singing there with noted masters.

"I do not believe the great singers of fifty years ago would be acceptable today," she declared. "With their training they would not be able to interpret the music of Strauss, of Wolf and Debussy. They did not have the highly developed musical intelligence necessary for the interpretation of a recital program such as Wüllner, Julia Culp and Elena Gerhardt give us. On the other hand, we don't have the great singing to-day that they had fifty years ago. How many of our present singers can sing Mozart as we picture it to have been sung years ago or as that much-abused word, 'tradition,' tells us it should be done? Sembrich and Hempel are the only ones that could stand the test, in my estimation.

Abbreviated Music Study

"The trouble is, most of our singers start their study too late, and expect to be ready to sing in too short a time. It requires many years of hard work for the organization of the voice alone, not to mention the years required for preparing a répertoire for public approval. But while the American public demands much from artists, few American students apply those demands to themselves. 'Abbreviation of music study' seems to be the slogan of both teachers and students in America.

"I'm strongly in favor of pupils' beginning their training early, as young as fifteen or sixteen, varying according to their physical development. Then the muscles are pliable and can be trained in the right way before they contract a rigidity that interferes with freedom. I will not take a pupil who wants to begin training for a public career after she is twenty-five, for then the muscles have become rigid and it is hard to make the pupils discard bad vocal habits that they have formed. Have I found any singers who had naturally fallen into the right habits? Not once in my experience. A runner does not run in championship form until he has been trained, and it is the same with singers."

KENNETH S. CLARK.

MUCK FORCES PLAY WORK OF KORNGOLD

"Sinfonietta" in Its First Boston Hearing—Borwick as Soloist

BOSTON, April 11.—At the Symphony concerts of the week Erich Korngold's Sinfonietta for full orchestra, Op. 5, was played for the first time in Boston, under Dr. Muck's direction. The Sinfonietta is scored for an immense modern orchestra, and is as long as a symphony of goodly length. You might about as well call the Sonata "Appassionata" a sonatina. But the modesty of youth in these days has somewhat of the Gargantuan about it—at least when the youth composes. The Sinfonietta, composed when Korngold was in his sixteenth year, has all of the faults of the modern German school. It is imitative, or assimilative, in a rather obvious manner, of Strauss, Puccini and other composers. It is over orchestrated, too long for its material, and so on. One could run right down the list of ungrateful characteristics and end up with the orchestration which is often swollen and out of proportion to the thought. The piece is irritatingly and amazingly precocious.

And yet this music has many pages of genuine vitality and promise. There is in Korngold's music the composer's impulse, real buoyancy and optimism, and youthful extravagance which is not wholly of the hot-house variety. Some of the music comes from the heart, and in certain pages the ideas are interesting in themselves. One should try to sympathize with and encourage all young men who are hampered by the worst obstacle to development in existence—early success.

At this concert Leonard Borwick played the Beethoven "Emperor" concerto. He is a well equipped pianist,

and he has the traditions of the concerto in his heart as well as his head and fingers. He played with authority, with breadth and reverence for the composer's intention. He is a musician to be reckoned with. A noisy and cheap overture to a noisy comedy of Goldoni's "Le Baruffe Chiozzote" by Sinigaglia, brought the concert to an end.

O. D.

CAROLYN CONE'S SUCCESS

Pianist Scores as Soloist with Symphony Orchestra in Milwaukee

MILWAUKEE, April 6.—Carolyn Cone, pianist, was the soloist at the last concert of the Auditorium Symphony Orchestra on Sunday afternoon, April 4. Miss Cone was heard in the Grieg concerto with orchestral accompaniment and completely fulfilled the promises made by her previous appearance with the Chicago Orchestra recently.

The Grieg concerto is a work which requires both brilliancy of technic and emotional power in its interpretation and both of these the young artist brought to her task. Her reading was marked by authority and virility, though not to the sacrifice of the more tender moments of the slow movement, and there was in evidence a well-thought out plan of interpretation for the whole concerto. Her tone was firm and round and it kept its quality even in the *fortissimo* passages. The whole work was played with a brilliancy which made the performance one of the best solo successes of the season and brought great applause from the large audience.

Mme. Bianca Randall's Success Before Charlotte (N. C.) Music Lovers

CHARLOTTE, N. C., April 13.—A representative audience greeted Mme. Bianca Randall at the Academy of Music recently, when the soprano appeared in a costume recital of Old English, French and Irish songs. Mme. Randall's beautiful voice evoked storms of approval and she was obliged to add numerous encores. Her personality and stage presence helped her to register such success as was hers on this occasion.

OPERA SEASON NEAR ITS END

A Week at the Metropolitan including Four Performances of German Opera, Three of Italian and One of French—"Siegfried" Inaugurates Next to Last Week of Year

THREE Wagnerian performances provided the most solid musical substance of the last week at the Metropolitan Opera House, with "Hänsel und Gretel" to complete the German part of the program. Italian opera was represented with great diversity by Montemezzi's exquisite "L'Amore dei Tre Re," the dulcet "Butterfly" and the newly revived "Iris," and there was an extra Tuesday matinée of "Carmen," the last performance of Bizet's opera in the New York season, to uphold the standard of French opera.

"Meistersinger" on Wednesday evening of last week had its third and final hearing of the year, while the following night "Walküre" was repeated for the seventh time, thus holding together with "Carmen" and "Aïda" the record of the season. Last Monday evening, beginning the next to the last week of the season, "Siegfried" obtained its fourth representation so that, if one overlook the irregularity of sequence and the neglect of the "Rheingold," the "Nibelung's Ring" may really be credited with more than one performance.

That "Meistersinger" could not have made the full subscription rounds is to be profoundly regretted, but it seems to be the rule to put off Wagner's comedy until the close of the season is in sight. Let it be hoped that next year will find this deficiency adjusted. "Meistersinger" is practically the best Wagnerian drawing-card at the Metropolitan and a great audience revelled in it last week. Indeed, the boxes remained filled until the very close though this does not occur

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, April 14, Mascagni's "Iris." Miss Bori, Mme. Delaunois; Messrs. Botta, Scotti, Didur. Conductor, Mr. Toscanini.

Thursday Evening, April 15, Verdi's "Il Trovatore." Mmes. Destinn, Ober, Mattfeld; Messrs. Martinelli, Amato, Rothier. Conductor, Mr. Toscanini.

Friday Evening, April 16, Beethoven's "Fidelio." Mmes. Kurt, Schumann; Messrs. Sembach, Braun, Whitehill, Reiss, Schlegel, Leonhardt, Bloch. Conductor, Mr. Hertz.

Saturday Afternoon, April 17, Leonini's "L'Oracolo." Miss Bori; Messrs. Botta, Scotti, Didur. Followed by Puccini's "La Bohème." Miss Farrar, Mme. Schumann; Messrs. Botta, Scotti, De Segurola, Tegani. Conductor, Mr. Polacco.

Saturday Evening, April 17, Ponchielli's "La Gioconda." Mmes. Destinn, Duchêne, Robeson; Messrs. Martin, Amato, Rothier. Conductor, Mr. Polacco.

Monday Evening, April 19, "Iris," with cast as above.

Wednesday Evening, April 21, Verdi's "La Traviata." Mme. Hempel; Messrs. Botta, Amato Conductor, Mr. Polacco.

Thursday Evening, April 22, Beethoven's "Fidelio," with cast as above.

Friday Evening, April 23, Puccini's "Madama Butterfly." Miss Farrar, Mme. Fornia; Messrs. Martin, Scotti. Conductor, Mr. Polacco.

Saturday Afternoon, April 24, Strauss's "Der Rosenkavalier." Mmes. Ober, Hempel, Schumann, Curtis, Mattfeld, Cox, Braslau, Van Dyck; Messrs. Goritz, Well, Althouse, Reiss, Ruydsdal, Schlegel, Audisio, Bloch, Bayer. Conductor, Mr. Hertz (his last appearance at Metropolitan).

Saturday Evening, April 24, Moussorgsky's "Boris Godunow" (season's last performance). Mmes. Ober, Delaunois, Duchêne, Sparkes; Messrs. Didur, Rothier, De Segurola, Althouse, Schlegel, Rossi. Conductor, Mr. Toscanini.

till midnight. The illness of Mr. Weil two years ago which caused the omission of the first scene of the last act may now be considered something of a blessing in disguise as it afforded those who were wont to take their leave after the quintet an opportunity to learn the splendor of the last scene. Small wonder that even the most frivolous and blasé should be held enthralled by the "Wachet Auf" and final ensemble, which together with some of the choruses in Bach's "St. Matthew Passion," form the high-water mark of choral sublimity. They were gloriously sung last week. The rest of the performance was reasonably good and the cast the same as on previous occasions. But how much more telling the riot scene could be made by reasonably intelligent stage management!

On the whole, the "Walküre" presentation the succeeding evening proved dispiriting and unquestionably the poorest the work has had this year. It lacked electricity from the start. The audience was exceptionally small, the auditorium insufferably hot and the work of the singers more or less half-hearted.

Noteworthy "Siegfried" Performance

"Siegfried" last Monday evening attracted the largest Wagnerian audience in some time. Monday evening gatherings have so often been damned with the epithet "fashionable" as to induce the belief that their artistic sensibilities are altogether atrophied. Observant opera-goers know better, however, and the enthusiasm awakened by the resplendent "Nibelungen" scherzo would have done credit to a special "Ring" cycle audience. Generally speaking the performance justified it, though there were not wanting some moments of orchestral roughness. One of the misfortunes of the evening was a scenic hitch in the transformation from Erda's cave to the rock of the Valkyries which necessitated the lowering of the curtain. However, by spinning out at an extra slow tempo the long orchestral cadenza which ushers in the last scene, Mr. Hertz prevented any serious musical hiatus.

Mr. Urlis in the title rôle renewed the fine impression he has always exerted as the youthful Volsung. Carl Braun was the Wanderer—a better impersonation, all told, than his "Walküre" Wotan; Mr. Reiss was Mime, Mr. Ruydsdal Fafner and Mme. Schumann the Forest Bird. For a second time this season Mr. Leonhardt filled Mr. Goritz's accustomed place as Alberich, but while his work is commendable he does not bring out the Nibelung's malice very forcibly or fully realize the delectable humor of the quarrel scene with Mime.

With Mme. Ober's Erda we are already pleasantly familiar. Not so with the Brünnhilde of Melanie Kurt, though both her "Walküre" and "Götterdämmerung" phases of this rôle have earned endorsement. Her presentation of the goddess awakened to womanhood and human affections turned out to be one of her happiest achievements. The music suits her well, and she encountered the cruel high C at the close without flinching or overreaching the pitch.

Mr. Reiss's fun-making as the Witch was the principal source of joy for most of the attendants upon the "Hänsel" performance on Friday afternoon of last week. Mmes. Schumann and Mattfeld filled their usual rôles spiritedly and Mr. Hageman conducted. Rosina Galli's delightful dancing in a ballet entertainment followed the opera. In the evening came a repetition of "Iris," with a thrill or two for the audience in Mascagni's stirring "Hymn to the Sun," and also in the sensational if unsavory climax of the career of the Japanese girl whom Miss Bori so beautifully impersonates.

A Test for Miss Bori

Something of a burden was placed upon Miss Bori, who sang Fiora in "L'Amore dei Tre Re" at the Saturday matinée, following her Friday evening performance of Iris. But there was no sign of weariness in her voice and her impersonation in all respects was as touchingly beautiful as ever. It is impossible not to share the feeling of reverence and fervent devotion that Miss Bori and Messrs. Toscanini, Ferrari-Fontana, Amato and Didur exhibit towards this music. The audience was of the usual Saturday matinée size and more than the usual enthusiasm.

Another huge audience was present in the evening for the popular-priced performance of "Madama Butterfly," with Miss Farrar and Messrs. Martin and Tegani in the cast. One can imagine how fearful these final "Butterfly" performances of the season would be, had not assurance been given that Miss Farrar would, after all, return to the Metropolitan next season.

Tuesday afternoon's second Caruso-less "Carmen" engaged Miss Farrar and Mme. Alda and Messrs. Martinelli and Tegani in the principal rôles, and the size of the audience once more indicated that, in the final analysis, the opera and not the singer is the thing.

SOPRANO PRAISED BY EDISON, WILL GO ON CONCERT TOUR



Elizabeth Spencer, Soprano, Who Has Entered the Concert Field under Walter Anderson's Management

Walter Anderson, manager, announces that Elizabeth Spencer, soprano, will be in the concert field the coming season under his management. Miss Spencer, who is widely known because of her phonograph records, has a dramatic voice of extensive range and excellent quality. She has been called the best dramatic soprano in this country by no less an authority on voice than Thomas A. Edison. Most of her study was done with Bouhy in Paris.

Since entering Mr. Anderson's office, Miss Spencer has appeared in Wilkes-Barre, Pa., in concert. Her singing on that occasion won many favorable comments because of its quality and power and her musicianship.

SONG AND DANCE PROGRAM

An Entertainment of Uncommon Interest at New York Studio Club

The combined art of Inga Sontum, classical dancer; Mildred Dilling, harpist, and Kathryn T. Guarnieri, soprano, made a thoroughly enjoyable program for a good-sized audience on Wednesday evening, April 7, at the Studio Club of New York. Miss Sontum danced to Schubert's "Marche Militaire"; a folk song, "Danse Slave"; Grieg's "Danse Grecque" and a "Harlequinade," by Drigo. These were charmingly executed, as was also the "Gavotte Louis XV," by Bach, which was done in the costume of the period, with the assistance of Miss Schultz of the Metropolitan Opera Company, accompanied by Miss Dilling.

Miss Guarnieri was encored for her first group of songs, "La Colomba"; Tuscany Folk Song, arranged by Kurt Schindler; Dvorak's "Am Bache," Strauss's "Cäcilie," and the "Ballatella" ("Pagliacci") of Leoncavallo. Later she sang Debussy's "Mandoline"; "Le Nil," by Leroux; "Yesterday and To-day," Spross; Rogers's "The Star" and Ward-Stephens's "Summertime."

Miss Dilling presented a Bach-Saint Saëns "Bourée," a Russian folk-song, a "Chanson de Guillot Martin" of the sixteenth century, two "Arabesques" of Debussy, and Pierné's "Impromptu Caprice." Ethel Brown played the accompaniments splendidly. A. S.

STOKOWSKI PRESENTS CASALS AS SOLOIST

'Cellist Wins Ovation with Philadelphia Orchestra—An Impressive Piano Recital

Bureau of Musical America,
No. 1706 Chestnut Street,
Philadelphia, April 12, 1915.

THE next to the last week of the Philadelphia Orchestra's regular season brought as soloist, for the twenty-fourth pair of concerts at the Academy of Music last Friday afternoon and Saturday evening, the violoncellist, Pablo Casals, whose playing of Dvorak's Concerto won him a success that amounted to a genuine ovation. Casals plays the 'cello with the utmost freedom and flexibility of bowing, gaining effects that might be expected only of the violinist, but producing the loveliest and most sympathetic of tones. While he impressed with his technical facility in the opening and closing *allegro* passages, it was in the *adagio*, with a tone that was rich and of appealing sweetness, that his listeners were most effectually won. Casals did not, in this composition, prove to be altogether the sensational player that some persons expected to hear, but conquered by means of a thorough mastery of his instrument and the poise and sincerity of manner that betoken a true devotion to his art.

The orchestra's principal offering was the "Eroica" Symphony of Beethoven, which had already been played here by two other organizations this season, but which always is worth hearing again, when given such an effective interpretation as it received under Mr. Stokowski's baton. An attractive new composition was revealed in the "Roumanian Rhapsody" of Georges Enesco, which has much of melodious beauty in its interweaving of folk tunes, and something of modern dissonance in its construction. It was admirably played and favorably received.

The Orchestra Association is considering the project of giving a number of concerts in some of the public school auditoriums next season, the organization being willing to appear at a minimum price in order that the students may have the advantage of classical programs presented by the entire orchestra under Mr. Stokowski's direction.

D. Hendrik Ezerman, one of Philadelphia's best known pianists, and a managing director of the Philadelphia Conservatory of Music, was heard by an appreciative audience at his annual recital in Witherspoon Hall last Thursday evening. Mr. Ezerman played the C Minor Sonata of Mozart with delicacy and a realization of its poetic beauty, and Liszt's B Minor Sonata with admirable technical proficiency and brilliancy of execution. Two delightful numbers felicitously played were "Sur le Rivage," by Aubert, and Ravel's "Une Barque sur l'Océan," charming examples of tone painting. An impressive closing number was the Prelude, Choral and Fugue of Franck, which again emphasized the artist's ability in the more imposing style of piano music.

Lewis J. Howell, whose distinguished ability as a baritone has won him recognition in opera and concert both in this country and abroad, was the special soloist at the invitation concert given in the Curtis Auditorium, in the interests of the National Federation of Musical Clubs, on Tuesday evening, March 20. Mr. Howell sang effectively Haydn's "She Never Told Her Love," and roused the audience to real enthusiasm with his spirited and dramatic delivery of the "Largo al Factotum," from Mozart's "Barber of Seville," while as an encore he sang a plaintive ballad with exquisite effect. Nina Prettyman Howell, wife of the baritone and a talented violinist, also was a contributor to the program.

ARTHUR L. TUBBS.

Mme. Kutscherra to Make Her American Début Next Friday

New Yorkers will have an opportunity to hear the celebrated soprano, Mme. Elise Kutscherra, on Friday afternoon, April 23, in the ball room of the Claridge Hotel, New York. This will be her American début and the many highly favorable reports of her operatic and concert appearances abroad have aroused much interest in the occasion. Richard Epstein will be the accompanist.



Dear MUSICAL AMERICA:

That was certainly a stroke of genius which turned the project of establishing an international academy of opera, with headquarters in Paris, and which was foredoomed to failure, into the sensible and truly international enterprise that was foreshadowed and described in your last issue.

The day has gone by when we need rely wholly upon the Old World for our musical education, as well as for our supply of artists. However, a comprehensive scheme, based on the resources, intelligence and talent of this country, and connected with the great opera houses and music schools in Europe, would at once appeal to the common sense, even of those who are not particularly interested in opera, or even in music.

The scheme of traveling scholarships, by which a talented pupil can, after obtaining a thorough education in this country, go for a year or so to Paris or Milan or Berlin, cannot be sufficiently commended.

The prime mover in this enterprise is understood to be Henry Russell, formerly manager of the Boston Opera Company, who afterward gave, as you remember, some exceedingly fine performances of opera at the new opera house on the Champs Elysées, in Paris, with an American chorus, and made quite a stir.

Russell is a live wire—in fact he is several live wires.

Not many have any idea of the romantic and somewhat extraordinary career of this man. In my opinion, he is destined, in the future, to play a very large part in the musical development of this country, and particularly with respect to its operatic life.

I say this for the reason that, in spite of a host of enemies, which every man of action is sure to accumulate, he has been able to win the support and confidence not only of Mr. Eben Jordan, of Boston, of Mr. Otto H. Kahn, but of a number of prominent and public-spirited men and women in this city as well as in Paris who are now formulating the plans to which you referred last week.

* * *

Russell was born of an English father and a Spanish mother, and so he has a strange combination of romanticism, musical knowledge and taste, allied to a great deal of business shrewdness.

Old timers who knew the England of the Mid- and later Victorian period, will remember his father as a composer and singer of "Cheer, Boys, Cheer," "A Life On the Ocean Wave," and "Three Cheers for the Red, White and Blue," songs that used to electrify, especially during the Crimean War.

After a thorough education in medicine, not liking the profession, he took up music, and, for some years, studied at the Royal College of Music in London.

His brother, known as Landon Ronald, is the principal of the Guildhall School of Music, and was a conductor of the London Symphony Orchestra.

William Clark Russell, a half-brother, is well known in this country as a writer. Among his best known works are "The Wreck of the Grosvenor" and "A Life of Lord Nelson."

After Russell graduated in music, he started as a vocal teacher in London and Rome and won considerable fame.

Do you know that among his pupils who later became distinguished were Nordica and Mary Garden?

Tiring of giving lessons, which he felt

were wearing him out, although he obtained high prices and had, probably, the largest clientele among the nobility, Russell evolved into a manager of opera, and gave a season at Covent Garden. Among the distinguished artists was our friend Caruso, then in the early part of his career.

At this time Russell produced Cleofonte Campanini as a conductor, which was his first season out of Italy; and also the now noted Amato, which was his first appearance in London; and the same may be said of that great artist, Sammarco.

Russell's second season was at the Waldorf Theater in London, and this time with Bonci, De Luca, Calvé and others.

Then he came to the United States and made some tours with a concert company.

After that he managed the San Carlo Opera Company, which gave a season in New Orleans, and brought out our Riccardo Martin in that company, which included Alice Nielsen and Constantino.

Then came the more recent period, when he was the manager of the Boston Opera House. There he introduced to the public Lipkowska, Ferrari-Fontana, Baklanoff, and Weingartner for the first time as an operatic conductor.

Other artists, during these seasons that he managed, included Vanni Marceau, the talented artist, who was said to have been killed in the war, but who, you know, is still alive. Then there was Maria Gay who made a great success.

Among the notable productions during his incumbency were "Monna Vanna," "Louise," "Die Meistersinger," "Samson and Delilah," and "The Jewels of the Madonna."

* * *

During the last season in Boston he displayed the genius of a Barnum.

Business was not particularly good. He had produced "Pelléas and Mélisande." The scheme came into his head when he was about to produce "Monna Vanna," of getting Maeterlinck to come over to appear in connection with its première.

He announced that Maeterlinck had made a bet that he would come over to the United States without being discovered, thus putting the entire Boston press on the *qui vive*. Reporters from every paper were detailed to watch the steamers. All kinds of good and amiable people who looked like Maeterlinck or who were supposed to look like Maeterlinck, were trailed for days, much to their astonishment and disgust.

Finally it was arranged that somebody who was made up to look like Maeterlinck should get off a steamer from Europe and go to a small and secluded hotel, about which the Boston reporters camped. That produced more columns and still more columns.

Then Maeterlinck in Europe denied that he was here. His denial was denied. Boston was sure it had him.

The agitation was kept up for days. The result was, that when the curtain went up for "Monna Vanna" you could not have squeezed an umbrella into the audience. The house was packed!

* * *

Perhaps one of Russell's greatest accomplishments was when he went over to London, where the big man of the Covent Garden Opera Company, Higgins, had declared he never should enter the opera house portals. Yet Russell captured him horse, foot and artillery, and even induced him to become a director of the Boston Opera Company.

After that, his next exploit was the arrangement of what might be called a "gentlemen's agreement," between the various men, who were at the back of opera in Boston, London and Paris, for securing the services of artists of the highest distinction on better terms by guaranteeing them more performances than they could obtain in any other way.

Then, by using their services alternately in London and Paris, and also in Boston, it was possible to make these contracts good.

After that, as you may remember, Russell took part of his company and a chorus of American girls to Paris and opened a season at the Théâtre des Champs Elysées. There he made a sensation. The Paris press declared the chorus of American girls from Boston to be finer, even than the Russian chorus that they had heard.

During this season in Paris Russell defied prophecy by being the first to produce in German Wagner's "Die Meistersinger," "Parsifal" and "Tristan und Isolde," which he did with Nikisch and Weingartner.

You know they said that Paris would never permit German opera to be sung on a French stage, yet it was done to crowded houses. The French stayed for some time long past midnight to hear the

performances out—and remember, that this was within seventeen days of the war!

When war was declared, naturally Russell's schemes were knocked into the proverbial "cocked hat." A bomb from an aeroplane came near demolishing his house in Paris. He managed to get out of France into Italy with the loss of all his baggage, and then managed to get back in about the clothes he stood in.

It was then that he conceived this scheme of using the opera house on the Champs Elysées for a great training school for opera, to which public-spirited notables on the other side expressed their willingness to contribute.

It is understood that the Prince of Monaco will gladly co-operate, while various members of the French and English nobility, as well as some of the public-spirited merchants, also expressed their willingness to help the project.

So Mr. Russell came over here and met with some support, the first to come forward being that public-spirited citizen, Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company.

Then, I believe, Mr. Bispham, Mme. Alda, Mrs. Charles H. Ditson, Mme. Matzenauer, Ferrari-Fontana and a number of others of equal eminence promised to aid the scheme by the establishment of scholarships for talented Americans.

But, as you said last week, not only criticism but opposition developed immediately for the reason that it was felt that the day had gone by when Paris or Berlin or Milan or any of the foreign cities should be made the headquarters of "international opera."

This neutral country should be that, and especially as it is expected that most of the capital for the enterprise is to come from Americans, as well as most of the students.

So, as I told you, an enterprise which threatened to run on the rocks largely because it took absolutely no account of changed conditions owing to the war, and also on account of the tremendous German influence—which surely in all operatic matters must be given a foremost place—has been turned by a master stroke into something which should appeal to all fair-minded people and to which no possible objection can be raised because it is based primarily upon this country, with New York as headquarters.

* * *

That is a terrible story that is being told by Paderewski, who is understood to be on his way to this country, with regard to conditions in Poland, namely, that its devastation can compare only with that of Belgium.

Paderewski says that he is coming here to get away from the horrors in his own land, though he states that he is so heart-broken over the condition of his native land and his own people that he has not the heart to touch a piano.

Incidentally he tells us that that genial, kindly Edouard de Reszke is almost in poverty and crucified by rheumatism, has been living with the members of his family in a cellar, almost unable to obtain the necessities of life. The great De Reszke estates in Poland have been destroyed. Nothing is left but a few buildings.

When we read of such things it brings all the closer the horrible catastrophes which result from the inhuman struggle now going on.

* * *

There seems to be a good deal of feeling with regard to the manner in which the musical affairs of the San Francisco Exposition are being conducted.

A prominent musician whom I saw the other day was somewhat severe in his criticism of the musical director out there namely, Mr. George W. Stewart, who, as you know, has conducted a number of Boston festivals.

His point was that here was an occasion where it could be shown that we had a number of conductors in this country who are able to meet the issue. His particular objection was to the appointment of Auguste Bosc, of Paris, as the head conductor.

"Why," said he, "take a foreigner who has no particular interest in this country?"

"There are so many fine conductors whom we have here. For instance, there is Volpe, who has shown great ability. Then there is Altschuler. And then we have Saslavsky who, while born abroad, has been here all his life. Then there is Pasternack, as well as Henry Schmitt, an assistant to Seidl. Then there is Berger, who has given so many fine concerts in the parks. Finally there is the ever-young, irrepressible Nahman Franko, who has shown again and again his ability as a musician and conductor.

"In fact," said my friend, "there is

scarcely a city in the United States that has not some good man who could have filled the bill.

"Why should not one of these have been selected instead of a foreigner?"

"And doesn't it look as if we were confessing to a poverty of resources in the way of conductors when as a matter of fact we are exceedingly rich?"

"As for Max Bendix, who got the first engagement as conductor at the Panama-Pacific Exposition, he is all right. He is a good musician and a good American."

* * *

This brings me to say that the official organist of the Exposition is not an American, either.

Now, I am perfectly willing to admit that no American should be engaged for such an important position, simply because he is an American, but when we have, right among us, some of the finest organists in the world, and also some of the best conductors, why should we take up a foreigner for the job? And, above all, why should a Bostonian, like Stewart, do so!

* * *

W. B. Chase, in the New York *Evening Sun* of last Thursday, said that the New York musicians had given Mme. Sembrich "the mitten."

Maybe if Mr. Chase knew the situation, he would not have been quite so severe with the members of the Metropolitan orchestra.

Mr. Chase tells how Mme. Sembrich was the only one who organized a benefit after the disastrous fire in San Francisco, when the members of the Metropolitan Orchestra lost their instruments. This benefit realized ten thousand dollars, which was turned over to what Mr. Chase calls "those astonished men."

Naturally, it was expected that whenever the time came that the members of the orchestra could show their appreciation, they would do so.

That time, Mr. Chase believes, did come when Mme. Sembrich asked for twenty-five volunteers to play at her benefit for the war sufferers in Poland, at the Biltmore.

The request was not acceded to, so another orchestra had to be hired for the occasion.

And this is why Mr. Chase considers that the men in the orchestra gave Mme. Sembrich "the mitten."

There is another side to this story which shows that the musicians are not quite so indifferent to a just appeal, as may seem.

While Polish by birth and affiliation, Mme. Sembrich has always been looked upon as practically identified with Germany and German music. In fact, the most substantial support that she ever received has come from the Germans and the lovers of German music.

When, therefore, she undertook to express her sympathy for what the Germans, whether rightly or wrongly, considered "the other side," the Germans held aloof.

So that, whether their action was mistaken or ill advised or ungracious, it was not the result of indifference, to Mme. Sembrich's liberality to the working musicians, as Mr. Chase would put it.

* * *

You remember I told you, some time ago about the public opinion which is created, irrespective of the critics, in regard to those that perform and which goes far to make them a success or a failure.

Among the ones to be recently well spoken of and from entirely different and far distant centers, is Reinhard Wernrath. I hear great praise for this singer.

And then there is another, who has just made a notable success in Baltimore—and, by the bye, with an all-American program. His name is Percy Hemus. He is one of the few who have had the pluck to start right out and be an exponent of the propaganda which so much interests you and your Editor, namely, giving opportunity to the American composer, at least to be heard.

Your,
MEPHISTO.

How the Propaganda Works
To the Editor of MUSICAL AMERICA:

We find your paper more interesting and more indispensable each week. Through its columns we followed Mr. Freund's Texas trip with great interest. Sorry that Marlin was not one of the towns to claim his time. We can already see the good results of his visit.

I find our State Music Teachers' Association is embodying some of his suggestions in its work for next year.

Very sincerely,
(MRS.) MARIAN CLARKSON BRIE.
Marlin, Texas, April 5, 1915.

DISTINGUISHED SUCCESSES FOR ELEANOR SPENCER ON HER SECOND AMERICAN TOUR 1914-15

Soloist, New York Philharmonic Orchestra,
Josef Stransky, conductor, Carnegie Hall, N. Y., Nov. 27th, 1914.

Soloist, Cincinnati Symphony Orchestra,
Ernst Kunwald, conductor, Cincinnati, Dec 4th and 5th, 1914.

Soloist, St. Louis Symphony Orchestra,
Max Zach, conductor, St. Louis, Mo., Feb. 6th, 1915.

Soloist, Minneapolis Symphony Orchestra,
Emil Oberhoffer, conductor, Minneapolis, Minn., Jan. 10th, 1915.

NEW YORK

New York Press, Nov. 28, 1914: "It was characteristic of Miss Spencer to select as her contribution César Franck's Symphonic Variations for piano and orchestra—music that gives little opportunity for superficial display—and she carried out her task also in characteristic fashion; with a clean and crisp technique, with musicianly feeling, with fine taste, and absolutely without affectation."

CINCINNATI

Cincinnati Tribune, Dec. 5, 1914: "Although Miss Spencer came to Cincinnati a total stranger, musically speaking, she at once won her way into public esteem and regard by her masterly as well as artistic performance of the concerto. Miss Spencer is still very young but she plays with a maturity and poise which a much older performer might envy. Her touch is powerful and virile, almost masculine in its strength, yet is by no means disdainful of softer effects, as it possesses a poetic and feminine side which gives a balance and artistic unity to her performance. A singing touch, clean-cut phrasing and a well-developed and resourceful technique constitute a mechanical equipment which she properly subordinates to the more important one of interpretation. * * * She proved herself one of the most satisfying artists who have appeared in Cincinnati for a long while."



Photo by Histed, London

ST. LOUIS

St. Louis Republic, Feb. 6, 1915: "In all those qualities which were brought into play in this number Miss Spencer proved herself entitled to recognition as a true artist. Technically she manifested a complete mastery of the keyboard. In point of power, clarity, easy control of rhythm, uniformity of tempo—even in forte passages, which placed a tremendous tax upon the player, this young woman invited comparison with any save perhaps one or two pianistic supermen. Her playing possessed a sound brilliancy which denoted reserve power, and there was not an instant during which she was not the confident and resourceful mistress of her task."

MINNEAPOLIS

Minneapolis Evening Tribune, January 11, 1915: "The assisting soloist was Eleanor Spencer, the fine American pianist whose first appearance here had been long anticipated by those who keep in touch with musical affairs. Miss Spencer more than fulfilled all anticipations, giving the most eloquent and virile performance of Liszt's E flat major concerto ever heard in this city. Her work is characterized by impeccable technic, marvelous crispness and clarity, artistic certainty and individual and convincing intelligence. As an encore she played a quaint Sonata by Scarlatti arranged for the modern pianoforte by Leschetizky."

IN EUROPE:—

Three times soloist with Berlin Philharmonic under Kunwald
Soloist London Symphony under Nikisch
Three times soloist with Brighton Orchestra, England
Three times soloist with Dresden Gewerbehaus Symphony
Two performances with Mengelberg and Amsterdam Concertgebouw Orchestra, Amsterdam

Soloist Utrecht Orchestra
Soloist Aachen Instrumenten Verein
Soloist Blüthner Orchestra, Berlin
Soloist Leipzig Philharmonic Orchestra
Soloist Cologne Orchestra, Fritz Steinbach
Soloist Munich Konzertverein Orchestra
Soloist Queen's Hall Orchestra, London, Sir Henry Wood

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MÉHUL'S "JOSEF" IN A BERLIN REVIVAL

The Ancient Opera Proves Unexpectedly Interesting—Szendrei's Able Conducting

BERLIN, March 18.—The Deutsches Operntheater at Charlottenburg brought out as a novelty last Wednesday evening the almost obsolete opera, "Joseph," of the ancient Etienne Nicolas Méhul, of the eighteenth century French school. While many may justly have looked forward to this revival of an operatic antiquity as a more or less hair-brained undertaking, Wednesday's elaborate performance quickly dispelled all such ideas. The management solved the problem of the tedious recitatives by simply obliterating them and substituting extremely effective dialogues, recited with all the impressive pathos of the older theatrical school.

This gave the performance an atmosphere of classical distinction, and the effect was markedly augmented by Conductor Alfred Szendrei's impressive and plastic interpretation of the score and by the richly colored *mise-en-scène*.

The fine male ensemble in the first act was as effective musically as it was convincing dramatically. The beauties of this almost oratorio-like score were brought out to excellent advantage, Mr. Szendrei keeping a firm hold upon even the smallest unit in the performance. The result was an interpretation that bore the air of distinction.

Herr Laubenthal, as *Joseph*, proved an able tenor, even though he had not overcome entirely the faults of the beginner. On the other hand, he offered a most pleasurable surprise in his good delivery of the dialogue. Marie Schneider was a prepossessing *Benjamin*, and, overlooking a slight tremolo in the beginning, did justice to her rôle vocally. Among *Joseph's* brethren, the *Simeon* of Alfred Goltz was a masterpiece of dramatic interpretation. The rest of the cast was adequate, the venerable *Jacob* of Ernst Lehmann being a sympathetic figure in every respect. The three maidens of Memphis were effectively represented by Felicitas Hallama, Lulu Kaesser and Emma Vilmar.

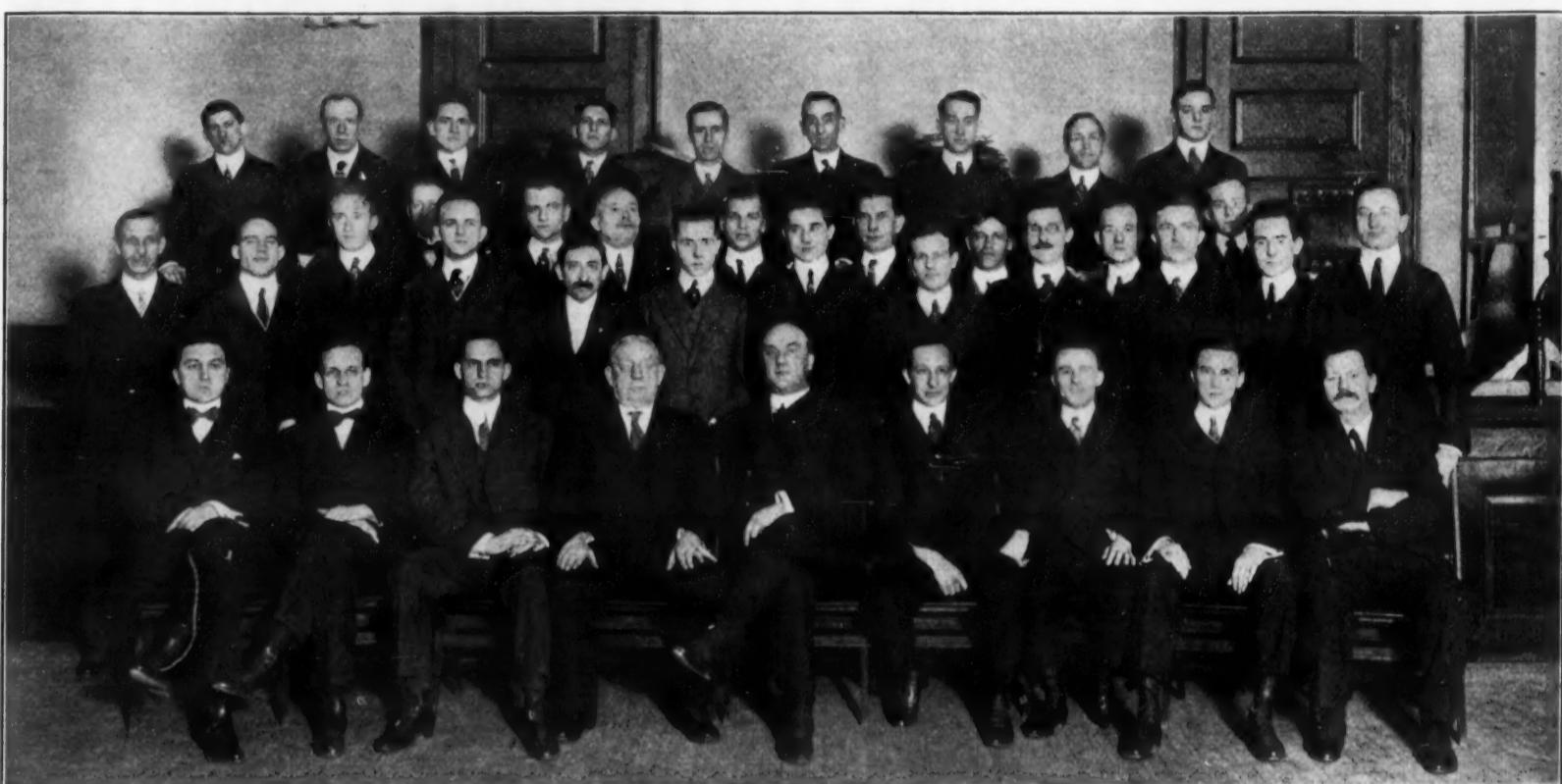
The production was a decided success with the audience, the enthusiasm of which bore the stamp of genuineness.

O. P. JACOB.

Characteristics of Our Music Analyzed in Arkansas Recital

FORT SMITH, ARK., April 4.—T. Carl Whitmer, the Pittsburgh pianist-composer, gave a benefit lecture-recital based on "The Characteristics of American Music" in the First M. E. Church, March 29. His program was fairly comprehensive, ranging from MacDowell to Huss and Farwell. Two suites by Mr. Whitmer were found enjoyable. Mr. Farwell's strong tone poem, "The Domain of Hurakan," scored decisively. The assisting soloists were Mrs. William Hutchings Allen, soprano, and Vera B. Shopman, reader.

MUSIC SOLVES RAILROAD'S SOCIAL PROBLEMS



Glee Club of Baltimore and Ohio Railroad Employees, Hobart Smock, Conductor

BALTIMORE, MD., April 5.—Music and the democracy of song are being recognized as valuable aids in solving the social problems of the employees of a great American trunk line railroad. That such means are most stimulating in a cultural sense is being manifested by the organization, which has been formed through the encouragement of the officers of the Baltimore and Ohio Railroad, the membership of which rep-

resents over twenty departments of the service. This organization is known as the Baltimore and Ohio Glee Club, and has as its efficient conductor, Hobart Smock.

The membership suggest a multifarious array of vocations, as there are enrolled telegraphers, private secretaries, auditing clerks, airbrake experts, freight handlers and clerks, vocational specialists, testing engineers, printers, proof-readers, railroad policemen and detectives, engine erectors and repairmen, motive power maintainers, wreck experts,

car service and record clerks, engine dispatchers, tool makers, students of fuel economy, claim clerks, grain weighers, publicity men and physicians. This glee club, having such an extended scope in its membership, serves as a real social factor and its weekly meetings prove beyond doubt that there is real democracy in massed singing. The initial public concert will be given April 21 at Lehmann Hall. The accompanying photograph shows the conductor, Hobart Smock, in the center of the lowest row. F. C. B.

BOSTON JOINT SONATA RECITAL

Part of Korngold Sonata Introduced by Miss Durrell and Mr. Pattison

BOSTON, April 3.—Josephine Durrell, violinist, and Lee Pattison, pianist, gave a recital of sonatas for two instruments in Steinert Hall on Tuesday evening, March 30. The sonatas were those of

Brahms in G Major, Erich Korngold (two movements), and Beethoven in D Major. Miss Durrell in particular was fortunate in her interpretation of Brahms sonata. She is an excellent musician, for while she has a warm tone and an expressive style she does not permit feeling to interfere with repose, authority and clear musical thinking. Thus the Brahms sonata, in addition to an understanding of its mood, not common among violinists, was exceptionally intelligible and coherent in its structure.

The movements of the Korngold sonata, played for the first time in this city, were the *Allegro* and the *Scherzo*. The *Allegro* is principally Strauss, apparently built on the model of the E Flat Sonata of Strauss for violin and

piano, but the *Scherzo* is full of interest and of bold harmonic and rhythmic ideas. It is the most valuable music by Korngold that we have heard. The work is one of extreme difficulty. The more the credit for Mr. Pattison's brilliant and authoritative reading of the piano part and the phrasing and intonation of passages exceedingly difficult in this respect by Miss Durrell. The audience was appreciative.

O. D.

Kreisler Plays to Record Audience in New Orleans

NEW ORLEANS, April 3.—After an absence of six or seven years Fritz Kreisler, the world-famed violinist, was welcomed back to New Orleans last Tuesday evening by the largest audience that ever attended a concert at the Atheneum. The seating capacity of the hall was taken long before the recital began and many were glad to get seats on the stage. Mr. Kreisler offered a characteristic program, including several pieces by himself, and his playing throughout the evening was wonderful. The applause after each number was such as is seldom given a performer by a New Orleans audience. Carl Lamson was accompanist and an excellent one, too. This concert was the fifth and last of the series given under auspices of the Philharmonic Society.

D. B. F.

Look Forward to Its Coming

To the Editor of MUSICAL AMERICA:

Please find enclosed renewal of my subscription. My sisters and I look forward to its coming each week with great pleasure. The "Autograph Album" which you are running at present is splendid.

The articles published last year upon different phases of pianoforte study were invaluable to us piano students.

Cordially,

WINIFRED KIPP.

Buffalo, Minn., March 20, 1915.

CINCINNATI STUDENTS HEARD

Conservatory's Orchestra Plays Good Program—Holy Week Music

CINCINNATI, April 3.—Recent happenings at the Cincinnati Conservatory of Music include the concert given by the Conservatory Orchestra, P. A. Tirindelli, conductor, in Emery Auditorium on March 29, and the annual Holy Week recital of church music on March 31, by the choir of Sacred Heart Church, under the direction of Harold B. Gibbs. The principal number on the orchestra's program was Tchaikowsky's Fifth Symphony. Another interesting offering was Glinsk's "Kamarinskaja," Inez Gill, pianist, played the C Minor Concerto of Saint-Saëns and Robert Schenck, violinist, was heard in the same composer's "Introduction and Rondo Capriccioso." William A. Evans sang an aria by Massenet with good effect. An "Interudio" by Director Tirindelli was found particularly enjoyable.

A heterogeneous collection of sacred music was heard at the Holy Week recital. The able soloists were Pancras Shields and Master John Mangold.

Ovation for Kreisler in San Antonio

SAN ANTONIO, TEX., March 27.—No such ovation was ever before given an artist by San Antonio as that accorded Fritz Kreisler when he appeared here under the auspices of the Mozart Society last Wednesday. Every seat in the new Empire Theater, the largest in the city, was sold two days before his appearance. Mr. Kreisler's mastery of tone, technique and interpretation was perfection itself. Perhaps the numbers which were most applauded were the violinist's own "Caprice Viennois" and the encore by Chaminade-Kreisler. The numbers by Bach and Vivaldi were marvels of clearness and purity of tone and beauty of shading and expression.

C. D. M.

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DUDLEY BUCK

AN ARTISTIC TRIUMPH FOR LUCREZIA BORI AS "IRIS" IN THE METROPOLITAN

REVIVAL OF THE MASCAGNI OPERA, APRIL 1, 1915

PRESS COMMENTS:

Lucrezia Bori's impersonation of the Japanese girl is one of the loveliest things ever seen or heard at the Metropolitan. Her voice, like her person, has the rare charms of youthful beauty called for, and she succeeded wonderfully in portraying the feelings of the innocent girl placed amidst such surroundings.—*New York Evening Post*.

Miss Bori was lovely to see, interesting in her action and sang her music for the most part beautifully.—*New York Sun*.

Miss Bori, as Iris, was admirable and deserved all the success she attained.—*New York Herald*.

Miss Bori's impersonation of the artless and innocent Iris has a peculiarly touching artlessness and innocence. Miss Bori's singing was beautiful in many ways, and denoted again the growth that this admirable young artist is making.—*New York Times*.

Mlle. Bori's performance was a graceful and spirited one on its histrionic side, and laudable in its vocal aspects.—*New York Telegraph*.

She was at all times lovely to look at, and her singing was charming and artistic. She left such a lasting impression on the eye and ear as to lead one to conclude that it is the best thing she has done here and that her Iris will remain one of this opera season's delightful memories.—*New York World*.

Miss Bori in the title rôle, by her acting and singing, added another leaf to her laurel crown last night.—*Brooklyn Eagle*.

Lucrezia Bori won a house which applauded and cheered her like a



Photo (c) 1915 White Studio

princess. The little Spanish lady never had such a personal triumph here before, not even in "L'Amore dei Tre Re." Velvet of voice and silken kimono-clad, she unfolded a pathetic and child-like character like some delicate blossom of spring in the smothering warmth of Mascagni's thrilling sunburst chorus.—*New York Evening Sun*.

As the naïve heroine of Mascagni's opera, Lucrezia Bori won a personal triumph that ought to add a great deal to her popularity. The youthful Spanish prima donna not only acted with captivating grace, charm and pathos, but sang her music with a vocal beauty and emotional expressiveness that few could resist.—*New York Press*.

Miss Bori, doing Iris for the first time anywhere, is in appearance ideal, and in no part that she has had this year has her acting been at once so skillful and so sympathetic, her voice so musical and so truly expressive.—*New York Globe*.

This black-haired little girl is the ideal interpreter of the pathetic Japanese flower-maid. Next to Toscanini, who was responsible for the entire production, Miss Bori distinctly carried off the honors of the occasion. Vocally, and in her complete command of the dramatic essentials of the part, she left nothing to be desired.—*New York Mail*.

Miss Bori was adorable in the title part. The childlike innocence, the wide-eyed observation, the natural imagination, the shock to sensibilities, the horror of abhorrent facts, the impending death that was the only escape at the end, were depicted in every motion of her eyes, her mouth and of her whole body, and in every inflection of her voice. And she sang gloriously.—*New York Evening World*.

Miss Bori, as the pretty, innocent and fascinating Iris, had a part happily suited to her abilities. She was tense and forceful after the repudiation of her by her blind, furious father.—*New York American*.

Miss Bori, in the rôle of the little Japanese girl, lends to it delicacy, excellent intonation and soul. An atmosphere of purity and innocence hovers about the impersonation, which ravishes us again and again with its spontaneous and touching charm. The success of Miss Bori was complete.—*New York Staats-Zeitung* (Translated).

ECHOES OF MUSIC ABROAD

Henri Marteau Clears the Atmosphere at the Royal High School of Music by Resigning His Position—Meiningen Court Orchestra Unique in Germany's Musical World, About to Close Its History—A "Three B's" Festival Next Week the Great Event of London's Spring Season—Russian Music Now Published in Germany to Be Reprinted in Russia—How Clara Butt Has Been Helping to Tide Her Colleagues Over the Lean Year—Is Manchester to Become the Center of England's Musical Life?—Folksongs as a Product of the War

NOW that Henri Marteau is a free man again and permitted to live on in his Berlin home as an ordinary citizen, the atmosphere surrounding him and his relations with the State of Prussia has been further cleared by his resigning his post as director of the violin department of the Royal Prussian High School of Music in Charlottenburg. The resignation has been accepted by the Prussian Minister of Fine Arts.

In order to leave himself unhampered in his concert work after the war the French violinist has decided not to tie himself down again to any such pedagogical position. He will remain in Germany, of course, for the duration of the war in any case, and it is extremely probable that, in view of his hold upon the German public, he will continue thereafter, as well, to make his headquarters in Berlin. Official Prussia, on its part, will doubtless hesitate before again appointing a foreign artist to an important position in a State institution of music. The embarrassment in the Marteau case has been painful for all concerned.

* * *

ONE of Germany's most highly treasured artistic institutions, the Meiningen Court Orchestra, of unique traditions, appears to be on the verge of passing out of existence. Under the patronage of the late Duke, who was a connoisseur of rare taste in the domain of music and the drama, this orchestra became a pride to the German people in general, especially during Fritz Steinbach's régime as its conductor. Steinbach was succeeded by Wilhelm Berger, who died within a couple of years, and he in turn was followed by Max Reger.

Now within the past year the old Duke has died and Reger has resigned and moved to Jena. Fritz-Stein, director of music at Jena University, who is now at the front, had been chosen tentatively as Reger's successor, but the reigning Duke has not confirmed the appointment. Moreover, with the exception of a few members who are eligible for pensions, the orchestra players have not been re-engaged, and the result is that they have been giving concerts lately under the direction of the two concert-masters, Piening and Teichler, on their own responsibility. These facts are read regrettably by German musical observers as portending the passing of the famous Meiningen Court Orchestra.

* * *

THE question of reprinting Russian music after the war is likely to assume formidable proportions in Russia. For copyright purposes two of the leading Russian firms are officially domiciled in Germany, namely, Belaieff, in Leipsic, and the Imperial in Berlin. Another, that of Guthiel, of Moscow, has had all its engraving done in Germany.

Says a writer in the *Pall Mall Gazette*: "Many of the works of Balakireff and Liapounoff are published by Zimmermann, which is, I believe, a German firm with Russian connections. It is unlikely that the Russians will revert in a hurry to normal relations with Germany, and this music will have to be reprinted either in Russia itself, or, for the protection of the copyrights, in some other country. There is no reason whatever why that country should not be England, save that, as in some other

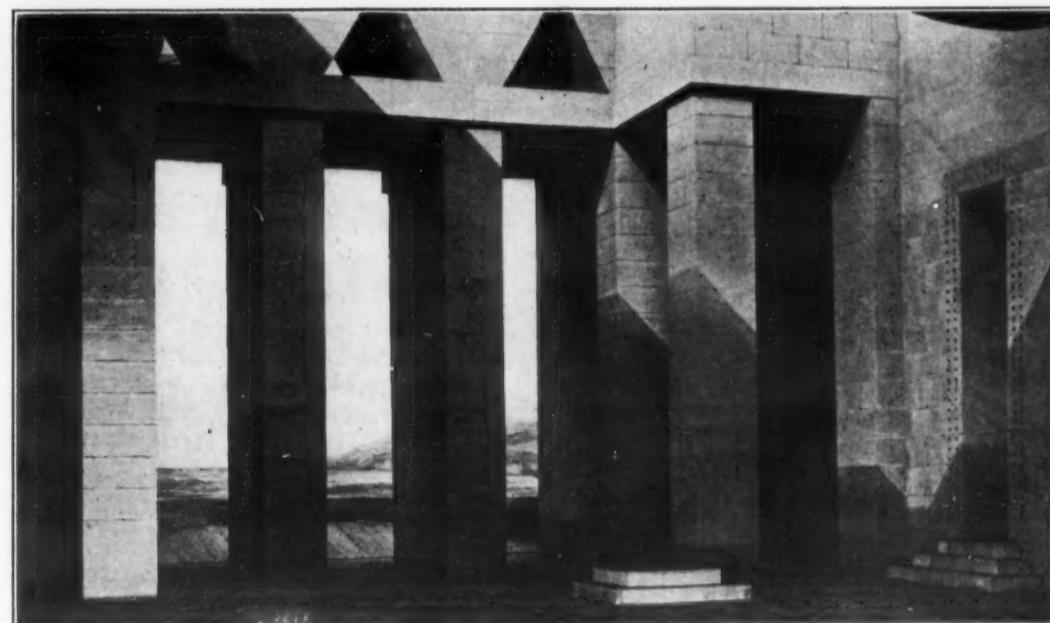
spheres, we have permitted our technical efficiency to lag behind. We have so long allowed Germany a free field that a very vigorous effort would be needed to establish music-engraving on a sufficiently large basis."

* * *

LONDON'S "Three B's" Festival, to be held next week, stands out conspicuously in a music season necessarily poor in musical events of com-

cated to Beethoven, will contain the Overture and Adagio from the ballet music to "Prometheus," and the "Coriolanus" Overture, while the second half of the scheme will be devoted to the Missa Solemnis. For this work the services have been secured of the Leeds Choir and of Agnes Nicholls, Doris Woodall, Alfred Heather and Robert Radford.

The penultimate program on Friday evening, April 23, will be devoted to



Scene from Act IV of "Fedra" at La Scala, Milan

One of the new operas produced in Italy this season was Ildebrando Pizzetti's music drama based on Gabriele d'Annunzio's "Fedra." The première took place at La Scala, Milan, where the novelty met with a friendly reception.

manding interest. Full particulars of this Bach-Beethoven-Brahms Festival are now available.

The programs of the first two concerts will be devoted exclusively to Bach. Next Monday afternoon there will be heard a Suite in C for strings, oboes and bassoon; the Brandenburg Concerto in F for strings, solo piccolo, oboes, bassoon and horns; the Concerto for two harpsichords in C Minor (Mrs. Gordon Woodhouse and Arnold Dolmetsch); the Concerto in D Minor for two violins and strings (soloists, Jenny Cullen and James Scott Fleming); and the Suite (No. 4) in D, for strings, oboes, bassoons, trumpets and tympani. The vocalist will be John Coates, who is to sing the aria, "Lift up your heads on high," from the sacred cantata No. 70, and an air from the secular cantata, "Phœbus and Pan."

At the second concert, on the evening of April 20, the great B minor Mass will be sung by the Leeds Choir of 200 voices, selected from the Leeds Philharmonic and Festival choruses, and, as soloists, Carrie Tubb, Phyllis Lett, John Coates, William Hayle and Robert Radford. The orchestra will be that of the London Symphony, Henri Verbruggen, who assumes command throughout the festival, conducting.

On the following afternoon Bach yields place to Beethoven. The works to be performed, in the order named, are the "Fidelio" Overture, the "Leonora" Overtures Nos. 1 and 2; the soprano recitative and air, "Thou Monstrous Fiend," from the same opera; the "Leonora No. 3"; the "Emperor" Concerto and the C Minor Symphony. The soloists will be Sybil Vane and Arthur de Greef. The first part of the Thursday evening program, which is also dedi-

Brahms. The "Tragic" Overture leads the way, followed by the Pianoforte Concerto in B Flat Minor, with Howard-Jones as the soloist; the Alt Rhapsody, to be sung by Mme. Kirkby Lunn and the male voices of the Leeds Choir; and the Symphony No. 2 in D. At the concluding concert, on the following afternoon, Brahms and Beethoven divide the honors, the former being represented by his "Requiem," and the latter by the "Choral" Symphony. In the performance of these works the Leeds Choir will again be heard, while the solos will be sung by Lilian Stiles-Allen, Ruby Heyl, Walter Hyde and Herbert Heyner.

* * *

I N addition to turning over to relief funds the proceeds from her own concerts in England this season Clara Butt has been actively interested in helping her fellow artists hard hit by the conditions of the times to keep before the public and earn enough to tide them over the lean year. Like Isidore de Lara, she has been directing a series of War Emergency concerts.

Early in the Winter the English contralto organized a scheme of giving concerts in hospitals, asylums, workhouses, almshouses, and so forth, to provide concert artists with engagements. Each concert party sent out consisted of five artists, and up to February 11, statistics to which date have now been published, 196 concerts of this sort had been given, affording employment to some 200 professionals, the fees paid to them amounting to over \$13,500. Mme. Butt is still adding to this "Clara Butt-Rumford Fund" with the proceeds from the sale of flags and her autographs at the concerts she is giving herself.

By way of stimulating the giving of concerts in London, which inevitably has fallen off to a very considerable extent, the owners of several of the concert halls have cut down their renting fee to a sum that little more than covers the actual expenses of the use of their halls. The Steinways took the initiative in this direction in regard to their recital hall, and since then the lessees of Queen's Hall and Aeolian Hall have fallen into line.

Now the managers, on their part, are offering inducements. T. Arthur Russell, for one, has announced that he is ready to act as manager for one-third

his usual fee for supervising recitals, while in addition he has reduced his commission fees for securing engagements to so material an extent that in the case of engagements for which artists are paid less than ten dollars they have reached the vanishing point. If agent and artist can now get together and do business on a basis of mutual profit, on however small a scale, the Spring season in London may yet bear some resemblance to that of previous years in its musical activities.

* * *

FURTHER instances of the value of music as a therapeutic agent have been cited of late in the English press. One is the case of a young Sicilian, Francesco Messina by name, who, overcome with grief at being robbed of his savings, fell into a cataleptic state, from which he has awakened only at long intervals.

Noticing recently that the strains of a mouth-organ seemed to arouse some slight consciousness, his wife conceived the idea of hiring a brass band to play beneath his window. Apparently her argument was that if so tiny an instrument could produce an effect what might not a whole band do? But neither wind nor strings appear to have much effect upon Messina; it is the tambourine, and especially the big drum, which dispel his lethargy, the energetic thumping of the latter causing him to spring out of bed.

The other case referred to by *Musical News* is that of a bandsman named Reynolds, who through the bursting of a shell was completely buried in a trench at Ypres. The result of thirteen hours' confinement before he was dug out caused him to lose his memory absolutely.

During the time he has been in the hospital experiments have been made with a view to restoring his memory, among them being the placing of a sheet of music on his bed where he could see it. Some days after it was placed there he began to take notice of it, and in a few days more could read the notes correctly, though it is rather curious that he found it more difficult to recover his memory of ordinary printed words—a fact that would seem to indicate that the musical stimulus was the stronger.

* * *

W HETHER Manchester is about to develop into the center of British musical life is a matter of speculation to Robin H. Legge, of the London *Daily Telegraph*. "For a long time one has heard rumors that Thomas Beecham, weary of London, has determined to expend his energy there. It will be London's loss but England's gain, and the fact will then perhaps be borne in on Londoners that London represents in art nothing but itself. It is a cosmopolitan clearing house in art matters."

Mr. Beecham is not likely to be forgotten very soon for his recently expressed "profound contempt" for England's institutions of musical training, none of which, he asserted at the time, had produced a singer of the first or second class in the last ten years. The *Musical News* has disputed this and now finds that "another nail has been added to the coffin of Mr. Beecham's rash assertion. Dorothy Waring, a young scholarship holder at the Guildhall School of Music, has been lifted from her pupillage and set on the operatic star pedestal. It appears that the Adelphi management approached Landon Ronald and asked if he could send along a young student sufficiently capable to undertake the chief rôle in the forthcoming revival of 'Véronique.' The result is that after a hearing Miss Waring was forthwith engaged, the agreement undertaking that at the end of two years she is to receive \$250 a week, which is a tolerably heavy price to pay for one who has been educated at a 'profoundly contemptible' college.

"It may be argued that Mr. Beecham, in his famous speech at Manchester, was

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

talking of past results merely, and that naturally he could not divine what the future was to bring. But unfortunately he added a further remark which puts this defence out of court. He said that though there was still some grace and salvation at the Manchester and Birmingham colleges, there was none at all for the schools in London.

BY way of affording light on the much discussed question as to whether the art of the folk-song maker is dying out, the *Music Student* quotes this letter from a correspondent who had come in contact with the Belgian refugees in London:

"At one of the entertainments that we have been giving at Belgian Refugee Hostels we learned that among the inmates was a girl who sang well, and after some persuasion she was induced to come onto the platform.

"She was a poorly dressed peasant child about twelve years old, and had that look of patient resignation and suffering which one sees in the faces of so many of the refugees. She stood for a moment in silence, and then began. Her singing had an indescribable pathos which deepened into tragedy as the song proceeded. Though the words were in Flemish it needed no interpreter to tell us this. And if the singer was remarkable, not less was the song, which had

the spontaneity and inevitableness of all folk music.

"When the last note had died away and the girl had taken her place again among the audience, we asked the superintendent what was the name of the song. 'It has no name,' he replied. 'It is just one of the songs they have made up themselves. It is about the war.'

J. L. H.

Cecil Fanning's San Antonio Recital

SAN ANTONIO, TEX., March 24.—Cecil Fanning and his teacher-accompanist, Harry B. Turpin, whose appearance here is always a source of pleasure, were again presented to a San Antonio audience by Mrs. Yates Gholson last evening. Mr. Fanning impresses one with the feeling that singing is as much a pleasure to him as to his audience. His program included numbers in several languages, in all of which his clear diction was cause for gratification. His ability to charm and hold his audience was a reflection of his engaging personality and intellectual understanding, as well as his musical skill. Mr. Turpin, as accompanist, was admirable, as he always is.

C. D. M.

McCormack Hears Nora Bayes Sing Lyric Tribute to Him

John McCormack sat in a stage box at New York's Palace Theater on Monday evening, April 5, and heard himself celebrated in song by Nora Bayes with her "When John McCormack Sings a Song." At the conclusion of her performance Miss Bayes stepped over to Mr. McCormack's box and shook hands with the famous tenor, remarking to the audience: "You see why I was so nervous; Mr. McCormack is here himself." The audience applauded for about five minutes and called clamorously on the tenor for a song. Mr. McCormack bowed several times, and finally Miss Bayes announced that Mr. McCormack would be delighted to sing for them all, but that his contract with his manager made this impossible.

Noted Stars for Festival of Iowa College

MT. VERNON, IA., April 1.—In the coming music festival of Cornell College, April 29 to May 1, the programs will include recitals by Julia Culp and Francis Macmillen, concerts by the Chicago Symphony with Clarence Whitehill and Rudolph Ganz as soloists, and a presentation of Coleridge-Taylor's "A Tale of Old Japan" with Olive Kline, Margaret Keyes, Lambert Murphy and Mr. Whitehill.

Musical Program at Painter's Reception

Nunzio Vayana, the Italian painter and photographer, gave an informal reception and musicale at his New York studios in East Forty-sixth street on

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Thursday afternoon, April 1. Many invited guests were present. Blanche Dufield, the American soprano, sang the "Ah fors è lui" aria from "Traviata," Harriet McConnell Ooley Speaks's "Morning" and Martin Richardson an old Italian operatic aria. Maude Kraft, pianist, and Mana Zucca were also heard. Among the guests were Bertha Kalisch, Victor Maurel, Berthold Neuer, Dr. P. Marafioti and many other well known personages.

Cornell's Organist Presents a Striking Work by Richard Strauss

ITHACA, N. Y., April 2.—James T. Quarles, organist at Cornell University, gave the four hundred and seventy-eighth recital there on March 26, in Bailey Hall. The program was an extremely interesting specimen; of exceeding interest was Richard Strauss's somewhat unfamiliar "Feierlicher Einzug," originally written for fifteen trumpets, four horns, four trombones, two tubas and tympani. It was heard in the arrangement made by Max Reger, for organ, two trombones and tympani. The assisting soloists were Paul B. Eaton, W. A. Seubert and S. Rosenz-

weig. Mr. Quarles gave a free organ recital at Elmwood Music Hall, Buffalo, N. Y., on March 28. Pearl Smith, contralto, was the soloist.

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Enclosed find postoffice money order for this year's subscription. Wish to tell you that I am growing more interested and enthusiastic over it constantly and find a lot of inspiration in its columns.

Yours truly,

HERBERT KRUMME.

St. Joseph, Mo., April 6, 1915.

Charlotte Lund, assisted by an orchestra directed by William C. Gunther, sang a varied program of songs at the Gramatan Hotel, Lawrence Park, Bronxville, recently, and was warmly applauded by a society audience.

Members of the Eurydice Club, Toledo, O., recently spent an afternoon of rare enjoyment as the guests of Lina Reich. Patty Stair, the composer, of Cleveland, was the honored guest of the club. Miss Stair gave a charming little talk, being introduced by Mrs. L. M. Jones.

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FOR the past ten years Carl Friedberg, the distinguished pianist, has taught at the Cologne Conservatory, Cologne, Germany, and the photograph reproduced herewith shows some of the pupils in the *Meisterklasse* who were under his instruction last season. Mr. Friedberg will remain in America on account of the war this Summer and plans to do a little teaching here. He will make his second concert tour of this country next season.

Among the artist-pupils of Mr. Friedberg who have achieved prominence may be mentioned Dr. Ernest Kunsemüller, professor at the University in Kiel, some

of whose effective compositions Mr. Friedberg will introduce on his recital programs next season. Others are Dr. Erich Hammacher, director of music in Trier; Dr. Freudenthal, who has just been decorated with the Iron Cross of the highest order; Ilse Fromm, a talented pianist, who learned Busoni's Concerto, memorizing it in ten days and playing it with great success with the Männerchor; Karine Ellyn Dayas, Hans Bruch, nephew of the great composer; Erwin Schulhoff, a gifted composer; Franz Mittler and Lonny Epstein, who became assistant to Mr. Friedberg at the Cologne Conservatory.

NEW WOMEN'S CHORUS HEARD

Art Society to Bring Forward Its Own Members as Soloists

Another women's chorus was added to New York's quota of such organizations on April 7, when the choral of the Art Society, Dr. J. Christopher Marks, conductor, gave its first concert at the Hotel Astor. Considering that the new body did not hold its first rehearsal until De-

cember 11, the initial performance of the chorus was entirely encouraging.

The evening was marked by presentations from the choral members to the conductor and to Mrs. J. Christopher Marks, the society's president. Mrs. Marks announced that it would be the policy of the society to bring forward soloists from its own ranks. In this concert those presented were Marguerite C. Sullivan, soprano, and Margaret

O'Hearn, mezzo-soprano, both of whom were well received and added encores. In addition, Mrs. Frederic Martin, wife of the popular basso, stepped from the first soprano ranks to sing an obligato solo in Bemberg's "Song of Kisses."

Conductor Marks's singers did excellent work, with good intonation and generally clean-cut attacks. There is room for improvement in the alto section, the tone of which was lacking in resonance

and in true contralto quality. The different choirs blended most happily in the "Shepherd's Cradle Song." The chorus sang "Blow, Ye Gentle Breezes," by its conductor, and "I'll Think of Thee," by the late Julian Edwards, whose widow is one of its choristers. Harry N. Gilbert received an ovation for his admirable accompaniments. Frances Carter's dramatic readings were much applauded.
K. S. C.



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Of the accompaniments of Mr. R. Epstein it should be said that they were worthy of such an artiste. . . . This is Sembrich art, transferred into piano sound.—*New York Staats-Zeitung*. . . . He played in a manner worthy of her singing.—*Boston Globe*.

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The Camp of the Servers

Formulation of Ideals—The Composer—Futility of Most Modern Musical Questions—Meaning of Service to Composer—The Burning Bush—Spiritual Awakening in Music

By ARTHUR FARWELL

THE three camps, which for convenience sake may be termed "Servers, Conservers and Antichrist in Music," into which the circumstances and forces of the time are splitting the world of music, have already been roughly outlined in an earlier article. If we are to have a sufficient understanding of the matter it will be necessary to examine these divisions, and the ideals of those comprising them, a little more closely.

When we say that the "Servers" are those for whom music is a means of furthering the establishment of the Kingdom of God on earth, we at once raise several questions. It becomes necessary to show where and how the different aspects of music and musical life touch this supremest of issues, and identify themselves with it. Let us understand at the outset that we are not regarding the matter "from the standpoint of formal and orthodox religion, though there is nothing to prevent anyone from doing so if he is able to gain a clear perspective from that viewpoint. We are viewing the question from the standpoint of abstract spiritual principle, as we may know this, on the one hand, from the teaching of the Bible (a concealed Work requiring a new reading with the eyes of the present age), and, on the other, as it may be known and grasped intuitively.

Musical World Asleep

Again, when we say that the musical world of the present is split into three camps, as indicated, it is not by any means meant that the entire musical world is yet conscious of the fact, or that it perceives clearly the nature of the divisions. It does not yet *think* enough to do so. When it does think enough it will be compelled to recognize the divisions, which are there by no man's act or affirmation, but by the very inherent nature of things. When it sees it must choose. It must go forward, but to go forward is to split—a triple division—and the splitting must be on spiritual lines. This is the result of too long a course of putting artistic issues before spiritual issues. An artistic issue has vitality only through the living issue upon which it rests and from which it draws its life. We know how an art-movement or an art-tendency withers when men cease to be interested—that is, to live—in the ideas, or the spirit, of which that tendency speaks. Of what use is a hand if life ceases to flow into the arm? And what vitality is there in an art-issue apart from the issue of life—into which the spirit of life does not irresistibly flow? If you would know what are the true art-issues of the day, look to the spiritual issues of the day. This is just what our time is not doing. Having screened off the ray from the one Source from which all things must draw their life and light, it has fallen asleep, spiritually, and is grasping blindly about in a confused dream of mere art-issues, totally oblivious of the fact that it is in a world of shadows, of secondary effects, in which no issue can be finally decided. Our musical world slumbers in such a dream, unconscious of the destined awakening before it, when the artistic heavens will "roll up like a scroll," and leave the true issues, the true battles, the glories and terrors of the path before it, plain for all to see. As the Apostle says: "Knowing the time, that now it is high time to awake out of sleep."

Meaning of Service

To serve is to give service. To give oneself to the service of beauty and joy, to give forth from the heart the beauty and joy which fill it, to spread among men the knowledge and use of the beauty and joy which others have given forth—in such simple acts lies the proof and the kernel of service. In our sphere of

music this would mean to seek and serve the spirit of beauty and joy, to create music through the animating impulse of that spirit, and in all ways to make more widely known all music springing from such a spirit. But in saying this we have touched upon the attitude toward the living spirit which is the source of music, upon composition, and upon performance and distribution—the administration of music in its broadest sense—and these three things are all that need concern us in outlining the ideal and purpose of the "Servers." We need merely to expand the principle in each to its fullest meaning to show what must be the ultimates of that ideal and purpose, and to show those who are inclining to this camp the direction which the formulation of its principles must take.

A starting-point was made, above, by the statement that the "Server," as creator of music, would seek and serve the spirit of beauty and joy. For what service is there in the spreading of ugliness and pain? Certain new movements appear to preach a perverted gospel of this sort, it is true, but I shall refer to that again in another place. Such a statement, however, serves only as a starting-point. For it will be seen at once that beauty and joy are not the only qualities of livingness and life-givingness from which music can arise or which music may transmit. Equally may the composer seek and serve the spirit of life itself, or the spirit of love, or of light, or of power or peace.

We must carry the principle we have started with to its logical conclusion. But what are these several qualities which we have named? They are nothing else than qualities of spirit, as the spirit of life, of beauty, of joy—the living and affirmative qualities of the spirit as we know it within ourselves as our own life. For the creating of music we must seek these creative things in ourselves, and serve them in creative expression, for it is certain that we cannot go anywhere else to find them. No composer can create out of another man's life or joy, but only out of his own. But these living creative qualities, when summed up, constitute the living spirit in man. The "Server," as composer, is thus necessarily the server of the spirit. He sees the spirit existent before any and all art-issues to which, in its creative action through himself, it gives rise. He sees that in the universal order spiritual values come before artistic values.

Blind Composers

It may be urged by some that there are good composers who, without any such recognition or conscious service of the spirit, simply sit down and compose. This is quite true, but all one can say is that is so much the worse for them. It is no merit to be ignorant of the principles by which one's life exists and acts, and unless spiritual awakening comes, the blindness involved is likely at any time to lead to tragic and even fatal consequences. Ability in art, the mere expressive capacity, may exist independently of spiritual consciousness; but so long as this is the case it rests upon very insecure foundations, and is incapable of elevating its possessor to the position of a great soul in art. That is something which vision alone can do, and spiritual blindness is the antithesis of vision.

The "Server" sees no limit to spirit, or to these qualities which constitute it. He is conscious of no end to them in himself, but only of their infinite out-reaching within his own consciousness. He sees no limit to the manifestation of them in life, in the world, the universe, about him. There awakens in him the sense that beyond what he himself possesses of the attributes of spirit, all of these attributes exist also in unlimited, in universal degree, his own share being continually drawn from the universal supply. From this intuitive and subjective perception, together with the vision of the universe about him, he looks beyond the mere individualization of spirit in himself, to the universalization of spirit in the universe about him. Thus, at last, he conceives Infinite Spirit, and knows that whatsoever his

own spirit is to hold must be given him by Infinite Spirit—else were he in utter nakedness and poverty—and thus it is that the awakened "Server," as artistic creator, serves God before all, from Whom alone creative power can come.

Now, instead of thus tracing out in such a roundabout way the steps leading from the simple act of composition to the necessity of the spiritually awakened composer's service of God, it would have been entirely possible to presuppose such faith and service on the composer's part, and simply to have sent him on his way, composing. And indeed our final attitude of mind in the matter should be thus simple. But in that case we would have failed to show wherein lies the connection between the artistic and spiritual aspects of the matter, at least in terms of modern thought, in which psychology has so largely supplanted philosophy, and science supplanted religion. What is important for us to see is the unescapableness of the spiritual conclusion from the artistic premise; the fact that if we push to its ultimate conclusion the simple principle involved in creating music out of the spirit of beauty or joy, it must, if we follow it to the end, lead to the service of God, the Creator of all. And it is the peculiar character of the present time that the epoch itself is pushing principles—the principles governing the age now concluding—to their ultimate forms of manifestation.

A Changed Outlook

To come to the particular conclusion which we have just considered—whether in the particular way in which we have indicated or in some totally different way matters nothing—is, for the composer a matter of the greatest moment. I will not say that a little reading or reasoning will accomplish for anyone a thing which can only be done by never ceasing to live. To cut through the unfaith and confusion of the age, by whatsoever process, sufficiently to come to the knowledge of God—like Moses at the burning bush—as I AM, the Eternally Existent One, and the knowledge of one's immediate and living relation to Him, must affect profoundly the outlook of the composer.

Attention should be called here to the difference between one in such a position, who by the intensity of his living has come to a full spiritual awakening, and the one who has merely, and unquestioningly, inherited an orthodox faith. One could scarcely find a better illustration of this difference than that exhibited by Moses himself, as contrasted with the traditional priests of Isis among whom he was trained, and from whom he broke away. He became creative—they remained academic. He lived, in himself—they existed, institutionally. One could imagine a Beethoven and a Hummel presenting such a spiritual contrast, or a Wagner and a Hanslick.

The composer thus awakening must as a first consequence experience an immense increase of joy and power. His musical speech will be no longer a mere art-endeavor, but an utterance of the spirit through art. To voice the spirit, to give out of the fulness of the spirit, will be his chief desire—in short, to reveal again to men, through music, what the spirit has revealed to him. In this originates the persistent tradition of the poet as seer, as revealer; and from this arises the present idea of the tone-poet as "Server" who serves spirit, and ultimately Infinite Spirit, in the verities of his art, and who serves his brother man, then the brotherhood of man, and ultimately the Kingdom of God among men,

by his gift of the spirit to them through music.

Question of Technique

In this he is sharply at variance with his academic brethren, the Conservers. These, looking not first to the spirit, but to the letter—the traditions and technique of art—and having little or nothing of the spirit to give out, concern themselves not with giving at all, but with the personal endeavor to succeed in art, and with the protection of the traditions and the maintenance of the technical integrity of art. With this matter of technique the "Server," although it is for him a secondary consideration, will not, indeed dare not, be careless. For he knows that it is not otherwise than through art that music is a means of service—that therefore art and the requirements of art are doubly to be respected, for not only must the artist as artist, not fail himself, but he must also not fail God.

For the composer thus reborn in the life of the spirit, the service of God on the one hand will be balanced on the other, as already indicated, by the service of humanity. This follows necessarily, since humanity is but the artwork of the Great Artist. As the Spirit of the Great Artist, so must the finished Great Art-Work be. Which is to say that there is no service of God which does not also serve the ends of a perfected humanity. The ideal of personal artistic supremacy must yield to that of making music a medium not only for the communications of the spirit, but also for the spreading and establishment of human brotherhood.

In the search for greater spiritual knowledge, the awakened composer will be led to wipe two thousand years of theological tradition from the slate, and to read the Bible anew by the new inward light of his own spirit. In doing this he may be astonished to find Moses and the prophets no longer dim and remote figures of ancient history, but supremely living men, close to himself, and lit by the same Spirit Who illuminates himself. The One who speaks to man in the ultimates of musical inspiration, and "I AM," who spoke to Moses, are One and the Same—a fact well known to Romain Rolland when he called a certain volume of "Jean Christophe" the "Burning Bush."

In both Old and New Testaments he may be astonished to find accurate descriptions of the extraordinary conditions of the present time, and very clear pictures of the principles which must obtain after the stressful conditions of the present epoch have worked themselves out. It will become increasingly plain to him what condition of man is destined to arise and prevail upon earth. History, as well as the present state of the world, will be infused with new meaning. Inspired by such knowledge and vision, it is no longer possible to conceive of the composer bothering himself with most of the petty and futile questions of musical art of the day. There will be for him but one musical question of the day—how music can, under present conditions, best serve God and humanity.

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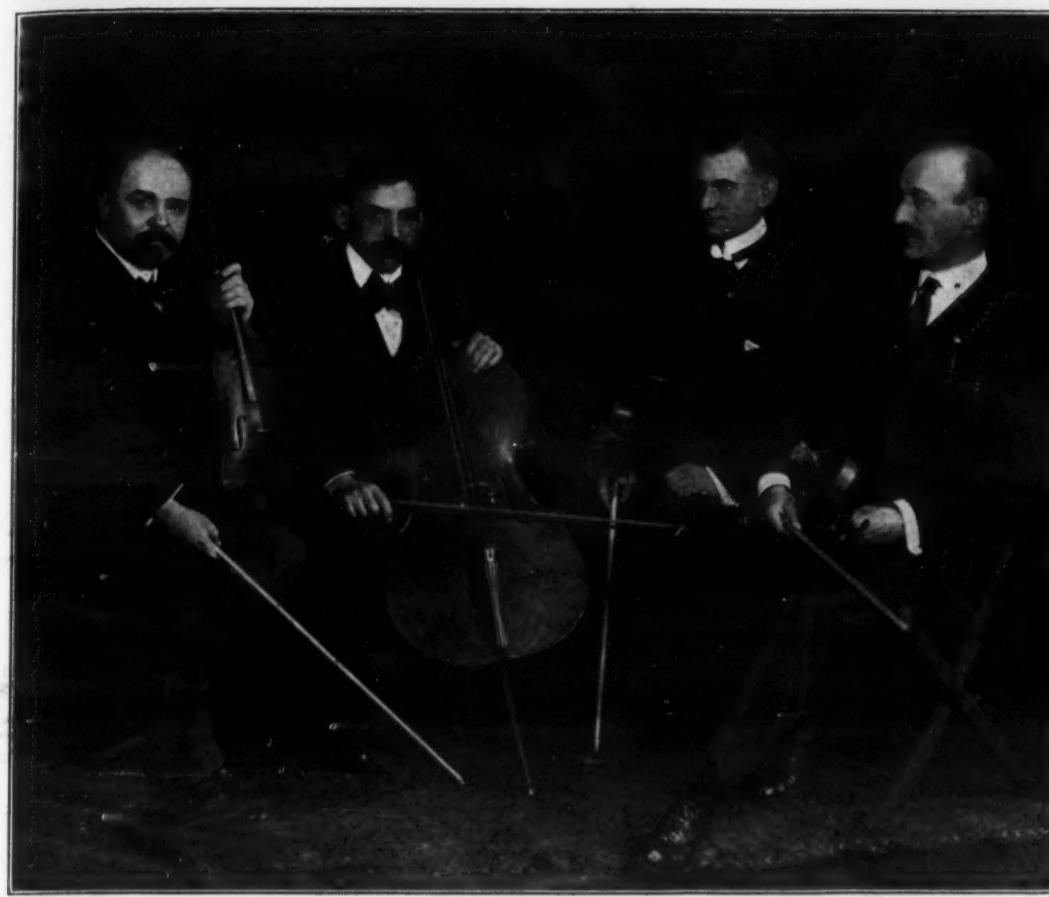
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St. Louis Art League Quartet. Left to Right: Hugo Olk, First Violin; Ludwig Pleier, Cellist; Louis Kielsmeier, Viola; Arno Waechtler, Second Violin

ORGANIZATIONS of quartets and their like for the exposition of chamber music have been few in the West, but St. Louis has now come to the front with a quartet of excellent ability, formed through the efforts of the St. Louis Art League. Acting for the executive committee of the Art League, Frederick Fischer, assistant conductor of the Symphony Orchestra, carried through the negotiations whereby four artists of requisite qualifications were induced to add to their orchestral and professional burdens the duty of giving to the city all forms of chamber music. The names of the artists and their long devotion to symphony, concert and operatic music

may be taken as a full guaranty of the highest standard of interpretation and technique.

Frederick Fischer is musical manager and the quartet is composed of Hugo Olk, first violin; Arno Waechtler, second violin; Louis Kielsmeier, viola; Ludwig Pleier, violoncello. These artists also play together constantly in the Symphony Orchestra. They have already given two very delightful chamber concerts here and at present are planning an extended trip to nearby cities which do not have the opportunity to hear this kind of music. Mr. Fischer should not only be of invaluable service in securing engagements for the quartet, but also in adding his talent whenever a quintet is on the program, as he is an excellent pianist and accompanist. H. W. C.

MISS MICHELSON AGAIN HEARD

Pianist Warmly Greeted in Carefully Wrought Program

Henrietta Michelson, a pianist who for some time has been favorably known in New York's musical circles, appeared in a recital at Aeolian Hall on April 8, winning frequent demonstrations of approval from her good-sized audience. Miss Michelson's program was substantial in its structure, with the classic, romantic and modern French schools given representation. The numbers were as follows:

Schumann, Toccata; Bach, Toccata and Fugue in C Minor; Mozart, Sonata in F

EARL

TUCKERMAN BARITONE

Recent Notices

Mr. Tuckerman's friends were surprised to hear the great improvement in his voice in the last few years. It is even better than ever, and it places him in the front ranks of American baritones. Few American singers to-day equal Mr. Tuckerman, and a brilliant musical future is assured for him. His voice is of ample range, both in the high and low register, is well schooled and Mr. Tuckerman is a master in the art of phrasing. He has a rich and even quality of voice, sympathetic and polished, and an excellent stage presence.—Watertown, N. Y. Times.

Mr. Tuckerman followed with a group of songs in which he proved to his audience that his voice had lost none of the sweetness and beauty which was familiar to many of them. Mr. Tuckerman handles a big voice easily and with confidence of his skill in singing pianissimo passages in such a way that it does not seem forced especially to be commended. This last was brought home to his listeners in a song by Harling, "A World Enchanted," and Mr. Tuckerman showed himself a true artist in the manner in which this difficult piece of work was accomplished.—Watertown, N. Y., Standard.

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Manfred Malkin, director and owner of the Malkin Music School, has been honored by Leopold Godowsky in that the latter has accepted as a piano pupil Ada Becker, an advanced pupil of Mr. Malkin. Mr. Godowsky, during his stay in this country, has accepted very few pupils and only those of superior attainments.

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BISPHAM IN LOUISVILLE

Baritone and Associates Heard with Pleasure by Large Audience

LOUISVILLE, April 10.—After an absence of two years, David Bispham returned to the Schubert Masonic Theater in Louisville, last Wednesday evening, for one of his imitable concerts. Associated with the baritone was Grace Renée Close, mezzo-soprano, and Woodruff Rogers, pianist, upon whose shoulders no small share of the success of the concert rested. The usual large and enthusiastic audience greeted the three artists, and, as is his delightful custom, Mr. Bispham, as well as his associates, responded generously to encores. The baritone has lost no part of his great vocal gift, and in the matter of interpretation he grows better with each season. Miss Close made her Louisville debut upon this occasion, and proved herself a singing artist of undoubtedly ability and charm. She is an American singer of American training, who won Mr. Bispham's attention when he was looking for a co-star for his Spring tour, and he is proudly sharing with her the mantle of his established fame.

The program was unusually attractive and embraced three duets for the two artists by Hildach, Marzials and Fran-

cis Allitson. Miss Close sang Tschaikowski's "Farewell, Ye Hills," Carpenter's "The Sleep That Flits O'er Baby's Eyes," La Forge's "To a Messenger," Mary Willing Meagley's "Love's Tomorrow," Mary Turner Salter's "Cry of Rachel" and Mrs. Beache's "The Year's at the Spring."

Mr. Bispham's numbers were Handel's "Where E'er You Walk," Mendelssohn's "I'm a Roamer," Loewe's "Edward," Henry Hadley's prologue from "The Atonement of Pan," Louis Elbel's "Calm Be Thy Sleep," Arthur Bergh's "Fate of the Flimflam," Charles Chadwick Stock's "Route Marchin'" and Rossiter Cole's recitation to music "King Robert of Sicily."

H. P.

Rudolph Ganz for Damrosch Institute

It has just been announced by the directors of the Institute of Musical Art of New York City that Rudolph Ganz, the Swiss pianist, will teach two days a week at the Institute during the season 1915-1916.

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CONCERTS OF EASTER WEEK IN CLEVELAND

George Copeland, Elena Gerhardt and Kneisels Among Distinguished Artists Heard

CLEVELAND, April 10.—Concerts of Easter week have been of rare distinction. First, George Copeland appeared in a recital largely of French and Spanish numbers, demonstrating in them and also in the opening group composed of MacDowell's "Sonata Tragica" (first movement) and pieces by Scarlatti, Chopin and Schumann (Etudes Symphoniques, last variation) that he has gained greatly in depth and power of interpretation since his appearance here last Winter. The marvelous gift of this pianist for the interpretation of Debussy's music has long been known. Engineers' Hall was filled with an audience of musical experts and "average listeners," who applauded with enormous enthusiasm.

Elena Gerhardt, in the post-Lenten course of Friday musicales at Hotel Statler, under the management of Mrs. Hughes and Mrs. Sanders, sang with superb effect a program of widest variety ranging from the religious heights of Beethoven's "Die Ehre Gottes" to Wolf's wild "Zigeunerin." Perhaps the finest in-

terpretation was of Schubert's "Gretchen am Spinnrad." One attends with reverence upon the sincerity and earnestness of this consummate artist.

A concert of unusual interest, given in Engineers' Hall by two young Bohemian artists of remarkable ability—Clarice Balas, pianist, and Jaroslav Siskowsky, violinist—was a war benefit performance. Both artists are greatly admired by Cleveland musicians and music-lovers.

Recent concerts of the Fortnightly Club included a program by the Kneisel Quartet containing the Brahms A Minor Quartet and the Quintet in A, by Dvorak, in which there was the assistance at the piano of Mrs. Sol Marcossen, whose long experience and finished style made her an altogether admirable aid to the distinguished quartet. Solos by Mr. Willeke and three light numbers for all the strings completed an unusually interesting concert. Betsy Wyers with a group of other club members, including Mrs. Frederick Nicolaus, Mrs. D. S. Kaser and Mrs. H. E. Benfield, gave another program. Miss Wyers's performance of the Chopin "Funeral March" sonata was the commanding attraction.

Walter Logan, dean of the faculty of the Music School Settlement, has presented two of his orchestras in recent concerts, assisted by dancing pupils of Winifred Lawrence, creating great interest in the work of the young people performing

under his inspiring instruction. The settlement chorus, under the fostering care of Almeda Adams, sang attractive numbers, one of them the composition of their gifted leader.

ALICE BRADLEY.

Messrs. Goodwin, Warner and Cronican in Petersburg Recital

PETERSBURG, VA., April 1.—Wilmot Goodwin of New York, ably assisted by Mr. Cronican, pianist, and Maurice Warner, violinist, gave a thoroughly artistic recital in Petersburg on March 29. Mr. Goodwin displayed a fine baritone voice, which he uses with impressive ease. His tones are pure and rich, and he possesses great dramatic force, as was evinced by his thrilling delivery of Handel's "Hear Ye Winds and Waves." In striking contrast his voice was wonderfully appealing and sweet in "Flow Gently, Sweet Afton." His program was very exacting on his vocal powers, but in every number he kept his audience in perfect sympathy with each composer by his delightful and original interpretations. He and his fellow artists were warmly applauded.

BOSTON WOMEN IN SCENE FROM "FAUST"

BOSTON, April 6.—The Professional Women's Club of this city gave its eighth annual vaudeville show in the Toy Theater yesterday afternoon and evening. A feature was the Garden

Scene from "Faust," produced under the direction of Bertha Wesselhoff Swift, with Mary Ingraham at the piano, and Belle Yeaton Renfrew conducting the orchestra. The cast of characters was as follows: Marguerite, Mrs. Bernice Fisher Butler; Martha, Edith Castle; Mephistopheles, Abbie Conley; Faust, Mrs. Jeannette Bell Ellis, and Siebel, Clara Barreaux. With the exception of Mme. Butler, a former member of the Boston Opera Company, these singers have had little if any stage experience, and accordingly their performance was the more creditable. The real spirit of the characters was portrayed in a manner worthy of highest commendation.

W. H. L.

Good Program at Montgomery School Teachers' Convention

MONTGOMERY, ALA., April 9.—At the School Teachers' Educational Convention held here recently the Treble Clef Club sang the Barcarolle from "Tales of Hoffmann" and "Summer" by Champlain. Mr. and Mrs. C. Guy Smith sang a duet by Hoeck. One of the special musical features of the convention was a cantata called "The Fairies' Festival," sung by a chorus of sixty sopranos and altos from the public schools, under the direction of Alice Sachs, supervisor of school music. The soloists were Olivia Kennedy, Mary Bibb, Virginia Smith, Florence Peebles, Irene Taylor and Gladys Bourne.

J. P. M.

KITTY CHEATHAM

"KITTY CHEATHAM SCORES TRIUMPH HERE WITH SYMPHONY ORCHESTRA"

(Excerpt from New Haven Register, March 17, 1915.)

"It was young people's day at Woolsey Hall yesterday, when the Symphony Orchestra brought its season to a close with a program that featured Kitty Cheatham. . . . There were many in the overflowing house who felt they were children again. Miss Cheatham is in a class by herself. There is only one of her and never will she have a successor. For this reason, and many others, her appearance is an event and yesterday's treat was one that New Haveners were not slow to grasp. . . . The afternoon passed off in a triumph for her art. . . . (Miss Cheatham's appearance with the New Haven Symphony Orchestra, Dr. Horatio Parker, conductor, was her third in Yale University.)



Kitty Cheatham is not only our greatest authority on the literature of childhood, but she is preeminently the one person of to-day who is thoroughly equipped to preserve the negro folk lore of America. This gives her work a rare educational value. —New Haven Union.



(Excerpts from Reviews of Annual Easter Recital in Lyceum Theatre, April 5th, 1915)

Kitty Cheatham's annual Easter recital was listened to with breathless interest by a crowded audience of children of both a larger and smaller growth.—New York Times.



Kitty Cheatham's recitals are unique and they have become increasingly popular. . . . The audience yesterday quite filled the theatre and in enthusiasm overflowed it.—New York Tribune.



Kitty Cheatham's audience was a very large and appreciative one, such as always greets this artist.—New York World.



Kitty Cheatham entertained, in her inimitable way a crowded audience of exceedingly responsible youngsters and grownups. Among the many distinguished persons who applauded the charming American singer were Percy Grainger, and that other expert of the keyboard, Harold Bauer. . . . As usual Miss Cheatham's incidental remarks, delivered in characteristic fashion, delighted her audience quite as much as her singing, reciting and acting.—New York Press.



Kitty Cheatham, idol of the children, gave a delightful Easter matinee. The house was packed.—New York American.



Kitty Cheatham was herself in capital form.—Evening Sun.



Kitty Cheatham, the inimitable artist, delighted a very large audience. . . . Following her custom, Miss Cheatham had placed on her program a large variety of songs especially interesting



Mishkin

by such composers as Debussy, Hugo Wolf, Hans Hermann, . . . and she enchanted her audience particularly in Edward Falck's setting of Stevenson's "Marching" Song, which had to be repeated. Music of drum, bugle and fife in crisp, insistent rhythm, reinforced the piano from behind the scenes. The second part of the program was devoted to the old negro songs and legends in which Miss Cheatham is without a competitor.—Evening Globe.



Kitty Cheatham held enthralled for more than two hours a crowded house. If she offered some of her familiar songs and stories for the especial edification of such visitors as the Gabrilowitches, the Harold Bauters, and Percy Grainger, she need not have any fear that her old devotees would cavil. We were glad for our own sakes, to hear them over again. . . . How shall one pick out for especial mention the choicest things from a program to which a column of description might well be devoted? It may be said that Miss Cheatham lent marked distinction to Hugo Wolf's "Elfenlied," and to Hans Hermann's "Freund Husch," sung in German. Then there was Howard Milligan's "A Soldier's Creed," good in itself, but, owing so much as did the German songs to Miss Cheatham's marvellous gift of interpretation. The old French "Eho!" arranged by Weckerlin, Debussy's "Little Shepherd," H. Walford Davies' "When Children Play," Carl Engel's "Sea Shell" each and all were delightful under Miss Cheatham's portrayal.

Of course there could be no Kitty Cheatham recital without a part devoted to old negro songs and legends in which she is so inimitable. There were musical settings from Schumann's "Kinderscenen," an "Album for the Young," to Lewis Carroll's "Alice in Wonderland" (arranged by Alice Woodfin), and Edward Falck's "Marching Song" (R. L. Stevenson), destined to

stay in Miss Cheatham's repertory along with the host of songs and stories we know and love and demand and get. . . . Miss Cheatham presented a novelty by enlisting a flautist, a trumpeter and a drummer behind the scenes each from the Philharmonic Orchestra.—Evening World.



Kitty Cheatham was heard and applauded by a large audience yesterday at the Lyceum Theatre, where she gave her usual Easter recital.—Evening Post.



Kitty Cheatham has a legitimate claim to institutionalism in New York's musical season. If there be a suspicion of a shade of unglamorous in ascribing such a thing as institutionalism to a woman—for after all, it takes time as well as individuality to become an institution—one should be forgiven on the score of exceptional lack of intent and also on the score of emphasizing the achievement of this individuality. . . . a unique sort that has created a niche for itself. Miss Cheatham has added, or is herself, a chapter in what may one day become something entitled to the designation of the history of American music. . . . Once again in this recital she revealed in its true estate the origins of one of the most interesting forms of folk song, that of the American negro. Evening Journal, April, 1915.



With her usual Easter offering, Kitty Cheatham filled the Lyceum Theatre, Manhattan, yesterday afternoon, and it was a smiling, tearful and altogether happy audience of big and little that listened to this incomparable artist. How does she do it? The question has often been asked and never answered—just as little any question referring to genius can be answered. The only guess that can be made is that there is God's own sunshine, and God's own rain in her heart. And as she opens her lips her heart unfolds, and those who are lucky enough to be there derive the benefit.

Miss Cheatham's research for new and interesting material emphasized itself throughout the entire programme.—Brooklyn Times.



Kitty Cheatham, the young fairy godmother, invited her big and little friends to an Easter recital at the Lyceum Theater and all kinds of children came. Grown-up mothers, bon-manned musicians and a number of American men, into whose busy life fantasy enters too often, but who willingly allowed themselves to visit the land of childhood for a brief hour, were there and permitted the gracious elf to lead them about at will. And the elf showed them spirits and shepherds and brownies and soldiers and the fairyland of children and other lovely things. One knows the inimitable way in which Kitty Cheatham, the tasteful singer, the richly fantastic speaker, the disease who has, like Yvette Guilbert, so heart-refreshing natural a manner and so bubbling a sense of humor, discloses her individual and sympathetic art and personality. She delighted her hearers once again and was deluged with flowers.—Translation, New York Staats Zeitung.

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PILGRIMS JOURNEY TO MOUNTAIN SHRINE FOR SUNRISE CONCERT

Marcella Craft Central Figure in Impressive Easter Service on Mt. Rubidoux, Above Her Native Town of Riverside—California Soprano Proclaims "The Year's at the Spring," with Mrs. Beach as Accompanist—Carrie Jacobs Bond Writes Anthem for Occasion

LOS ANGELES, CAL., April 5.—The most novel feature of Los Angeles musical life is the pilgrimage on Easter day to the cross on the top of Mt. Rubidoux at Riverside. This year the chorus of the First Methodist Church, one hundred and twenty-five voices, made the pilgrimage to sing at sunrise at the foot of the cross erected to the memory of Father Junipero Serra. They went in a special train Saturday night, sang at sunrise on the mountain, took the train after breakfast and were in their places in the choir loft in Los Angeles at 10:30 Sunday morning. Carl Bronson, director of the choir, conducted the pilgrimage, and thousands of Riversiders and tourists heard this matin concert. An anthem by Carrie Jacobs Bond was sung, the composer being present. Mrs. H. H. A. Beach of Boston made a special trip out to Riverside for this event and played her "Year's at the Spring" for Marcella Craft, who was soloist of this unique occasion. Miss Craft's home is in Riverside.

W. F. G.

AN EASTER PILGRIMAGE

By Alice Bryant

No place in Southern California is more prodigally endowed by nature than Riverside. Her majestic, encircling mountains, her sunny skies, her stately trees and her wealth of fragrant flowers would kindle the fancy of the most prosaic. The very atmosphere breathes romance. To be sure, there was no mission here—but the life on the Rubidoux Rancho under Louis Rubidoux's benevolent régime was of a part with the heroic life of the old Spanish days. A small stream of activity passed this way deflected from the larger stream that flowed along El Camino Real, and always the faithful padres worked and prayed among the Indians.

So it is particularly fitting that Mt. Rubidoux, that splendid pile of rock that stands alone in the center of the broad valley, from the one side looking down on the old Rubidoux home with its romantic associations, and from the other upon the Riverside of to-day, should

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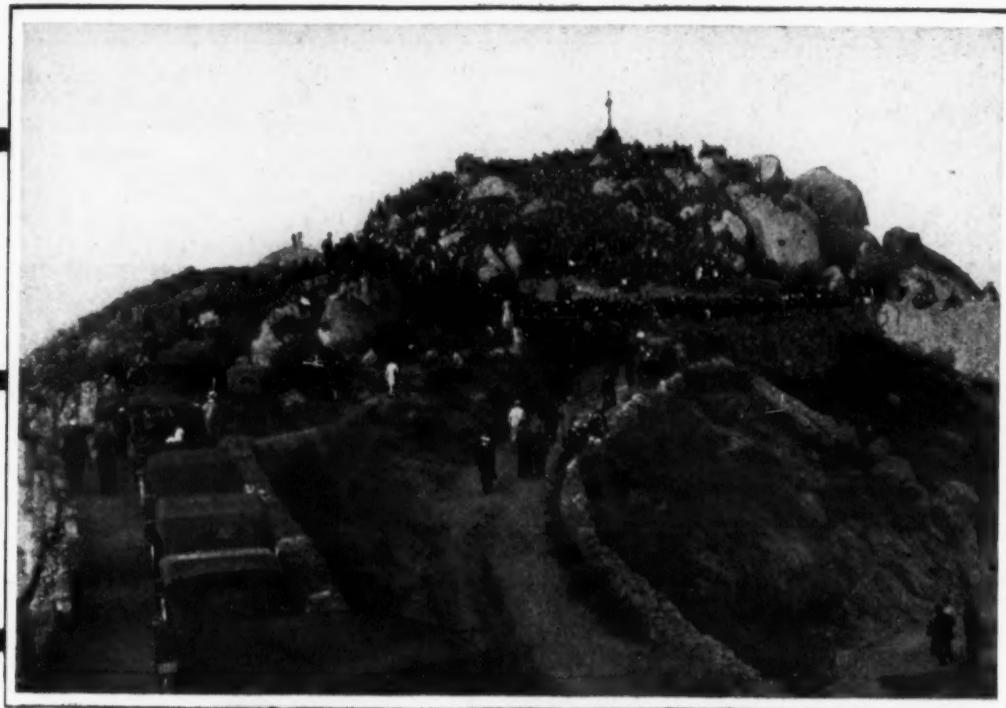
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Marcella Craft, Who Sang at the Easter Service on Mt. Rubidoux. Above Is a View of the Throng Which Gathered at the Unique Shrine, and Below, the Cross on Mt. Rubidoux

bear aloft a cross sacred to the memory of Father Junipero Serra. But a still nobler memorial, glorifying the past and linking it to the present, is the pilgrimage that the people of Riverside make each Easter to the top of Mt. Rubidoux to hold a sunrise service at the foot of the cross.

Inspiration of Jacob Riis

Riverside is indebted to the poetic imagination of Jacob Riis for this beautiful ceremony. He it was who suggested it several years ago while visiting at the Mission Inn. Through the able initiative of Frank Miller, master of the Inn, the idea was so well developed, the service so uplifting that the people have wished it repeated every Easter since then, and it now promises to become an indispensable part of the religious life of the community. And not of the community only—the Easter service has aroused wide interest throughout the State, and is beginning to be known in the wider realms of the nation. Every year hundreds come from the neighboring countryside. Some there are who come lured merely by curiosity, some who crave thrills for the sake of thrills, but many there are who come reverently. The service is non-sectarian, broadly Christian and followers of all faiths may participate with entire sincerity.

It is a truly inspiring thing to climb the mountain in the starlight before day-break. Many ascend in automobiles by the fine paved drive, but it is more genuinely a pilgrimage to walk. Shadowy figures pass one on the trail. Few words are spoken—all are intent upon gaining the crest in time to catch the first pink flush of dawn. Below in the town scattered lights glimmer and fade. Lights in the toiling automobiles pierce the gray twilight for a second and disappear beyond a curve. At last, the summit! And dawn. And exaltation!

Many men and women of distinction have attended and taken part in this service. Two years ago Dr. Henry Van Dyke addressed the four thousand who

had gathered to celebrate the risen Lord. In closing he read his superb nature poem, "God of the Open Air."

Community Spirit Stirred

This year the community spirit was stirred to its depths, for Marcella Craft was to sing! Special music was prepared. Carrie Jacobs Bond dedicated an anthem to the occasion. The leading part was written for Miss Craft's voice, and she was supported by a big chorus.

Marcella Craft is Riverside's own child. She dreamed her childish dreams within sight of Rubidoux's rock-strewn slopes. But it is not dreams alone that have made her a prima donna. From her earliest childhood music has been an absorbing passion, and all other interests have given place to it. Nature endowed her with a beautiful, though not a phenomenal voice.

By hard study, endless pluck and a thoroughly Western independence she has won an all but phenomenal success in some of Europe's greatest music centers. Since her return to America last Fall she has been rapidly winning fame among her own people—and wider fame is awaiting her.

So it is like the traditional happy ending of the fairy tale that the little girl

whose musical career began in the very shadow of Rubidoux should return, a celebrated prima donna, to be the central figure in the picturesque rite on the mountain top. Or is it not, rather, like the climax of some spectacular drama? For the sunrise worship on Rubidoux partakes somewhat of the nature of a sublime pageant—the majestic, solitary mountain, with its cross uplifted, the radiant valley below, the placid river winding through green fields and fertile groves—the silent, waiting multitude, and over all the expectant hush of nature.

Myrna Sharlow Engaged for Chicago Opera Company

That Myrna Sharlow, the young American soprano, has been engaged for the Chicago Opera Company next season is announced by M. H. Hanson, the singer's manager. Miss Sharlow will be heard in a number of operas, including "Hänsel and Gretel," "Carmen," "Cendrillon" and Zandonai's "Francesca," which is to be given its first American hearing in Chicago next Winter and in the London production of which she was heard last year.

CHRISTINE MILLER CONTRALTO



Chicago Daily News, May 27, 1913: "Christine Miller is one of the notable figures of oratorio in this country."

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THE CONCERT YEAR IN RETROSPECT

Nothing of Especial Significance in the Way of New Music
Introduced in the New York Season

THE New York concert season closes in no great blaze of artistic glory, nor does an itemized chronicle of its accomplishments add a very luminous page to local annals of music. A disposition might have been noticed last Fall to regard the impending concert functions as extraordinarily fascinating and important, though this was largely one of the emotional by-products of an abnormal time. To be sure, the large increase of activities due to the unprecedented immigration of musical refugees from the embattled nations came to pass as prophesied. As a result the concert-going public made the acquaintance of a few artists who will henceforth figure among the chosen in this community; and of many others who, for their own and the common weal, would better have held their peace. Naturally, with the number of events raised so far above the average, many artists and organizations were bound to suffer from decreased attendance. And they did so suffer.

The year afforded nothing significant in the way of new music. In fact, the record of new compositions introduced is far from inspiring. Yet the aspect of present conditions as a sort of artistic interregnum prompts one to pause before laying too much stress upon the discouraging mediocrity of most of the novelties introduced. The creative disclosures of the Winter were, indeed, but documents of an age that has come to its logical and definite conclusion.

A particularized list of works brought forward this season is scarcely essential at present. However, the more pretentious may be briefly enumerated. The New York Philharmonic introduced the largest number of orchestral novelties, though none was of the first rank. Neither Guy Ropartz's Fourth Symphony (a rather innocuous dilution of César Franck), nor Erich Korngold's comparatively trivial "Symphonietta" stimulated more than passing notice, while Henry Hadley's "Lucifer" may be passed over in silence. The English composer, Arthur Hinton's "Endymion" Suite proved pleasant but unimportant music. Unimportant, too, were Henry Burck's "Meditation" and Nicola Laucella's "Prelude and Temple Dance." Sigismund Stojowski's "Suite," Op. 9, however, turned out to be genuinely refreshing and well made. A separate concert devoted to several other works of the Polish pianist disclosed a symphony, a piano concerto and several other compositions that revealed interesting traits.

Boston Symphony's Contributions

The Boston Symphony brought to New York only three new works, all of them poor specimens of inspiration. Reznicek's "Schlemihl," Converse's "Ormazd" and a D'Indy fantasy for oboe and orchestra offered no cause for re-

joicing. Walter Damrosch introduced at the New York Symphony concerts inconsequential works by Roussel, Roger-Ducasse and Florent Schmitt, but must be credited with the discovery of a piece of music of real worth in Ravel's "Daphnis and Chloe," which had several repetitions out of deference to the interest aroused.

It was Mr. Damrosch, too, who introduced to New York the music of Percy Grainger, which immediately achieved a degree of popularity with the general public that easily outdistanced that of any other new work presented this year. Three arrangements of British folk tunes—"Molly on the Shore," "Shepherd's Hey" and an "Irish Tune"—came in for the greatest favor, thanks to their melodic beauty and piquant, sprightly rhythms.

As for the Russian Symphony Orchestra it need only be said that it gave a hearing of Scriabine's much discussed "Prometheus" with the adjunct of colored lights. The details of the event having been so recently recorded in MUSICAL AMERICA there is no need to enter upon them afresh.

In other fields of instrumental and in choral music few productions of lasting importance have been offered. Early in the season the Kneisels produced an interesting quartet by the Hungarian, Zoltan Kodaly, and later Schönberg's sextet, "Verklärte Nacht," which contained beautiful effects of instrumental coloring, but would never have excited the interest it did had it been composed by one less conspicuously situated. At its last concert the organization offered a quartet of indifferent musical worth by Daniel Gregory Mason. Both the Flonzaleys and the Zoellners presented a highly pleasing French work in a quartet by Darius Milhaud, while the Margulies Trio brought out a notable Trio in D Minor by Arthur Hinton and one by Gottlieb Noren.

No works introduced this season occasioned more lively discussion, however, than the futuristic ones of Leo Ornstein, who at his recitals did missionary work for Schönberg and several other radicals, outdistancing them all, however, in the revolutionary boldness of his own concoctions. His series of recitals was followed with lively interest.

Forty-one Pianists Heard

During the season pianists to the number of forty-one were heard, though it cannot be said that the majority of these justified their operations by any great show of brilliancy, though lovers of piano music were able to derive ample satisfaction from the performances of such artists as Josef Hofmann, Harold Bauer, Busoni, Katharine Goodson, Fannie Bloomfield Zeisler, Leonard Borwick, Tina Lerner, Rudolf Ganz, Harold Henry, George Copeland, Ethel Leginska and a number of other familiar players. Among the new comers honors

went chiefly to the highly individual young Australian, Percy Grainger, while Herbert Fryer and Carl Friedberg proved valuable additions to local pianistic forces. The return, after six years, of Ossip Gabrilowitsch was properly acclaimed.

Song recitals were numerous without disclosing much beyond the abilities of established favorites. Of the violin season Fritz Kreisler was the chief hero. Among the successful debuts were those of four American violinists, curiously all pupils of Leopold Auer: Evelyn Starr, Nicola Thomas, Roderick White and David Hochstein. Albert Spalding's reappearance proved a source of gratification to music lovers. The return to America after a decade of the incomparable Pablo Casals made possible a series of sonata recitals by the great cellist and Harold Bauer, which appealed to music lovers as did few things else.

As a result of the disbandment of the Chicago and Boston opera companies several of the local orchestras benefited to the extent of obtaining valuable instrumentalists to replace those detained abroad by the war. The Philharmonic filled up its vacancies easily and reached this season the artistic high water mark of its career. In the writer's opinion, it has no superior in America to-day. Mr. Arens's People's Symphony organization also showed marked improvement in the character of its ensemble. The New York Symphony gave its customary series as well as its concerts for young people, while the Philharmonic increased its usual number of appearances. To the visits of the Boston Orchestra must be added also one by the Philadelphia organization. H. F. P.

Alice Nielsen and Roderick White, Violinist, in Pittsburgh Recital

PITTSBURGH, April 12.—An enthusiastic assemblage greeted Alice Nielsen, soprano, and Roderick White, the young American violinist, who appeared in concert here at Carnegie Music Hall last week. Mr. White made his first appearance here and his reception was most flattering. Miss Nielsen is a Pittsburgh favorite. She sang two groups of songs in English and compositions by Massenet, Brahms, Debussy, Bleichmann, Schubert's "Ave Maria" and the aria from "Madame Butterfly," all of her numbers being given with splendid spirit

and finish. Mr. White possesses a polished technique, beauty of tone and musical understanding. His offerings included Tartini's Concerto in D Minor, Bazzini's "Prayer," Townsend's "Berceuse," Wieniawski's "Faust" Fantasia and other numbers, his ability being exceptionally set forth in the presentation of the Tartini Concerto. E. C. S.

NEW JERSEY MUSICIANS ENDORSE PROPAGANDA

The following letter has been received:
Officers: James P. Dunn, President; Mme. Franziska Hopf, Vice-President; J. Belle Boltwood, Treasurer; Henrietta Foster Westcott, Secretary, 13 McDougal Street.

MUSICIANS' SOCIETY
of Jersey City.

April 2, 1915.

MR. JOHN C. FREUND,

505 Fifth Avenue, New York.

My Dear Mr. Freund—At the recent meeting of the Musicians' Society of Jersey City a hearty vote of thanks was given to you for your most interesting and instructive address at the Jersey City Woman's Club on February 11. The society wished me to express to you their great appreciation of your kindness.

Very sincerely yours,
GRACE L. JOHNSON,
Corresponding Secretary.

Adele Kätz in Brooklyn Concert

The feature of the musicale given by the Young People's Association of the Brooklyn Society for Ethical Culture at Enterpene Hall on Sunday afternoon, April 11, was the appearance of Adele Kätz, the young pianist, who opened the program with a well received performance of MacDowell's Concert Etude. Chopin's Polonaise in A Flat called forth such enthusiastic response that Miss Kätz played two more numbers by Mendelssohn and Schumann. Miss Kätz was assisted by Hortense Glück, soprano, and A. Abramson, tenor.

Biltmore Musicales for Next Season

R. E. Johnston, who has had charge of the Friday morning musicales at the Biltmore Hotel in New York, announced this week that the concerts will be resumed next season. The schedule will be as follows: November 5 and 19, December 3 and 17, January 7 and 21 and February 4 and 18.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

New Orleans's Message to the Convention

To the Editor of MUSICAL AMERICA:

I realize that in the great mass of material that reaches the editorial room, collected from such varied sources, mistakes and omissions are bound to creep in.

One of these that affects my small corner of the musical world, I am going to call to your attention. New Orleans friends and the public school officials were much interested in my recent efforts to have the National Conference of Music Supervisors meet in New Orleans in the Spring of 1916. I had invitations from our superintendent, the Mayor of the city and other officials and boards, and the Pittsburgh daily papers reported my efforts to consummate this convention in New Orleans.

Now, in your article, "To Raise School Music Standards of Whole Nation," in the April 3 issue, your correspondent, Edward C. Sykes omits all mention of this desire of mine and to my people here who have not had the opportunity of seeing the Pittsburgh papers and have no other evidence of my activity, it would appear that I had failed in my duty in bringing their message to the conference.

In next week's issue will you make some effort to have this omission corrected?

With very best wishes.

Yours very truly,
MARY M. CONWAY,
Director of Music, New Orleans
Public Schools.
New Orleans, April 5, 1915.

Studying Russian Music in Texas

To the Editor of MUSICAL AMERICA:

Enclosed please find post office order for two dollars in payment of my subscription for your valuable publication.

Its weekly visits have always been most welcome, and since Mr. Freund's recent visit to Houston, even more so. We are gratified to be given a place upon the musical map of the country, a position to which we feel entitled, not only

1915-16

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by reason of what has been accomplished in the past, but also for our ideals and ambitions for the future.

Might I ask if you could give me some information about Rachmaninoff's "The Isle of Death," a symphonic poem, an arrangement of which I have for piano, four hands.

In one of our clubs we are having a study of Russian music, and I have the Rachmaninoff program. We are to have this symphonic poem, which was inspired by Böcklin's painting, and I am very anxious to find an analysis of the music, if one is to be had. If you could suggest a place where it might be obtained, I would be most grateful.

Very sincerely yours,
MRS. THOMAS C. WHITE.
Houston, Tex., April 3, 1915.

When the Rachmaninoff composition "The Isle of Death" was first presented in New York, Arthur Farwell made the following comment in MUSICAL AMERICA:

"This picture is so deeply musical in its suggestiveness that it is remarkable that no composer has used it as a theme before. As a symbol it is capable of interpretation by each after his own fashion. The picture, with all its sombreness, has an Italian suavity, but Rachmaninoff Russified his program, as might be expected, much as Tschaikowsky Russified the program of his 'Romeo and Juliet,' which preceded Rachmaninoff's number on the program.

"The contrast, however, of Rachmaninoff's with Tschaikowsky's personality was most striking. Tschaikowsky, in the fervor of his imagination, seems to be creating his music as it proceeds, but Rachmaninoff gives the impression of having formed in the first place a broad, emotional and pictorial conception upon which he lays out his tones as a painter might with a brush.

The work begins with a picture of the Isle as seen in the distance—a remarkably impressive piece of tone-painting in curious five-fourth rhythm, in the deeper voices of the orchestra. Following this, the boat which figures in the picture makes its appearance, and the music which follows is indicative of the stormy passage of a soul through life experience and through the moment of death. The composer weaves his themes into a rich musical texture, and handles his orchestral forces with a reserve which at the present day is most unusual. When his climax finally comes he lets it out with unrestrained fury.

The mysterious awesomeness of the passage which follows is expressed in a piece of tone-painting extremely original in its color and scheme of dissonance. The close again takes one to the Isle of Death, and is less peaceful in its gloom than the picture would suggest. The echoes of the storm still reverberate through the dim glade.

The work as a whole is a rich web of tone color, not without a certain intentional monotony, but satisfying, nevertheless, in its formal outlines, by virtue of the dramatic interruptions following upon the climax. One comes away with an impression altogether overwhelming, and with a memory not so much of themes, as of the vastness of the general mood. 'The Isle of Death' is too huge a work to be grasped and digested at a single hearing. There is nothing equivocal or experimental about it. What it is—it is a massive structure. It made its effect upon the audience, and it will undoubtedly be heard again."

The Case of Mme. Samaroff
To the Editor of MUSICAL AMERICA:

Your work for a better appreciation of our own musicians, music teachers and composers appeals strongly to me.

In this connection let me tell you that, as all of your readers may not know, Mme Olga Samaroff is an American girl. Her maiden name was Lucy Hickenlooper. She was born in Houston, Texas. Her grandfather was a Mr. Grunewald, brother of the venerable gentleman of New Orleans who died recently and who, besides being a leader in the musical industries of the South, built the Grunewald Hotel in our city. She is thus closely related to the Grunewald family.

Many of those who attended her recent recital here supposed her to be a Russian pianist. Had they known she was

only an American girl of great talent some of them probably would not have come. Isn't this dreadful?

I am heartily in sympathy with your plea that the time has come for us Americans to get rid of the ridiculous prejudice against everything and everybody American in music, whether they have merit or not, and the still more ridiculous prejudice in favor of everything and everybody foreign in music, whether they have merit or not.

Sincerely yours,
Mrs. MERRILL GAINES.
New Orleans, La., March 26, 1915.

Germans and German Music in London

To the Editor of MUSICAL AMERICA:

Enclosed please find my subscription, somewhat delayed owing to the mails. I don't want to miss more numbers of your paper, as I have already had several copies go astray owing to my flight from Europe and later from Constantinople.

I am sorry to see from your pages that my old teacher, George Fergusson, is interned in Germany, and note the reason given as being that we were so strict in England that Germany had to retaliate.

The enclosed clipping from a newspaper which contains a statement made in the House of Commons speaks for itself.

As a member of the House very aptly said: "We do not consider mere nationality a crime."

There are to-day 22,000 alien enemies at large in London and suburbs, and 16,000 of them are of military age. Most of them were interned, but released as they proved to be peaceable and law-abiding citizens.

The rules governing our internment camps and all prisoners of war have just been published, and would, I think, satisfy any one. Both the official reports made by the American and Swiss delegates regarding the care and comfort of both wounded and prisoners in England were most satisfactory, and in spite of all efforts we have not been able to obtain similar reports about those in Germany.

Would commend the list of concerts printed daily with programs on page one of the London *Times*, to Mephisto, for "Musings." A Bach, Beethoven, Brahms festival, six concerts next month, among other things does not look as if we could stand nothing German.

Sir Herbert Parry's choir even sang "The Hymn of Hate" last week with great gusto.

There are some things we can know the truth about even before the war is over.

Yours truly,
VIVIAN EDWARDS.
North Petersfield, England, March 18, 1915.

Kreisler-Elman-Zimbalist

To the Editor of MUSICAL AMERICA:

Though I consider MUSICAL AMERICA one of the most fair and just of magazines, still, in the criticisms of the various violinists of renown, it appears to me it has shown marked partiality to that famous virtuoso, Fritz Kreisler.

Innumerable times your magazine has stated Kreisler as "the greatest of all violinists." If that is MUSICAL AMERICA's opinion, so well and so good, but everybody is entitled to their own opinion, too, and because MUSICAL AMERICA thinks that way is no reason why it is a fact.

There are many, many who consider Elman and Zimbalist Kreisler's equals, if not his superiors.

Especially this may be said of Mischa Elman.

Besides a remarkable technique, which he shares with Kreisler, Elman has temperament in a much greater degree than the great Austrian, and last, but not least, Elman's tone! There is none like it. Rich, deep, sensuous—who that has ever heard him play the Schubert-Wilhelmj "Ave Maria" will ever forget it?

A SUBSCRIBER.

[Our subscriber is in error. MUSICAL AMERICA, which appreciates fully the genius of Fritz Kreisler, has never in just so many words declared him to be "the greatest of all violinists." What

MUSICAL AMERICA has said is that many of the most noted musicians have accorded Kreisler the distinction of being "the greatest of all violinists." In declaring this no opinion of the paper was expressed—the function of the writer was merely reportorial.—Editor MUSICAL AMERICA.]

Kind Words from Naples

To the Editor of MUSICAL AMERICA:

It is with great pleasure that I note the widespread popularity of MUSICAL AMERICA, even here in Italy, and so hasten to send my yearly subscription that I may not fall behind with the numbers.

Last year's entire issue I presented to the International Hospital here, and they were much pleased with it.

Long live Mr. John C. Freund and MUSICAL AMERICA. Sincerely,
SOFIA BRANDT.

Naples, March 23, 1915.

KURT HER OWN ACCOMPANIST

Soprano's Rôle in Concert with Mabel Garrison and Amato

That Melanie Kurt would interest American audiences as a self-accompanied concert artist was indicated by her performance in the Metropolitan Opera concert on April 11, when the noted Wagnerian soprano was heard along with Pasquale Amato, Mabel Garrison and the orchestra under Richard Hageman.

After Mme. Kurt had stirred the hearers deeply with the "Liebestod" from "Tristan," she followed several recalls by playing her own piano accompaniment for the Brahms "Meine Liebe ist grün." The hearers were scarcely less attracted by her singing than by her brilliant playing of the piano part, which must have surprised those who did not know that the soprano was formerly a star Leschetizky pupil. Mme. Kurt also scored with "Dich theure Halle."

A warm favorite with the audience was Mr. Amato, and he aroused the audience with his thrilling delivery of "Eri tu" from "Masked Ball," and the "Largo al Factotum" from "The Barber of Seville," supplementing the latter with de Crecenzo's "Tarantella Sincera," which evoked another extra. The lovely voice of Miss Garrison was revealed in its flexible purity in the "Charmant Oiseau" aria from "The Pearl of Brazil" and Strauss's "Voce di Primavera" waltz. She, too, was warmly applauded.

K. S. C.

Father Bernard Vaughan of London says that the man who has no music in his soul is not fit for a recruit.



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"EURYANTHE" PROVIDED WITH NEW LIBRETTO

Dr. Hans Moser's "The Seven Ravens," Designed to Supplant the Original Book of Weber's Opera, Receives Hearing at Berlin Royal Opera—An Interesting but Unsuccessful Experiment—Rosenthal's Remarkable Playing in His Second Berlin Recital—A Concert of Florizel von Reuter's Compositions—Edyth Walker Scores a Triumph in Recital

European Bureau of Musical America,
30, Neue Winterfeldstrasse,
Berlin, W., March 11, 1915.

SINCE the conservation of the older works of art, even, when necessary, by adaptation to modern ideas, is obviously to be commended, there was naturally keen interest manifested in the attempt of Dr. Hans Joachim Moser, singer, teacher and art-historian and I know not what else, to preservg the exquisite music of Weber's "Euryanthe"—at least as an opera—by constructing for it a new libretto. Not only for its own sake, but because it was the forerunner and the very evident source of inspiration of Wagner's "Lohengrin," does the music of "Euryanthe" deserve permanent position in the répertoire. But the crudity and the stupidity of the original book provided for it by Helmine von Chezy have militated heavily against that desideratum, so that the opera as a whole has practically been lost to the public of to-day.

"The Seven Ravens" is the title of the work that Dr. Moser has designed to replace the von Chezy libretto and rehabilitate Weber's music. His experiment promised to be of interest in determining whether a new libretto could be written successfully to an old opera and whether the "Euryanthe" music could be made more effective dramatically to modern ears. Anticipating remarks to follow, it must be said regretfully that the attempt was not a success from either point of view.

To my mind Moser has made a great mistake in choosing a fairy tale as the subject of a libretto for music that is largely dramatic. Could anything but a hybrid product result from such a mixture? Moser has taken the familiar tale of the seven ravens and their spinning sister as a fundamental idea, and, in

addition, has constructed two more or less illogical figures in the characters of the Chancellor and his intriguing wife, who might be considered counterparts of Telramund and Ortrud, were they not so very much less believable. The good fairy who appears to the spinning maiden, while theatrically strikingly effective, especially when her advent is so cleverly planned as at the Royal Opera, emphasizes the element of incongruity when she and the maiden sing a duet of lyrical import to music rather intensely dramatic.

"The Seven Ravens" contains some rather clever diction and evinces considerable knowledge of stage technique, but its author manifests little understanding of the significance of Weber's music. Moreover, he indulges now and then in doggerel which is far from enhancing the value of his work. On the whole, I think we must rest content with Weber's exquisite score as such and, if the original libretto can no longer be endured, depend upon concert performances for enjoyment of the music.

Well Staged and Conducted

It was astonishing how much care the generalintendant had bestowed upon the production. The master hand and head of Oberregisseur Droscher were discernible in the *mise-en-scène*. The scenic pictures of the four acts were veritable revelations of stagecraft. Weber's music was superbly conducted by Kapellmeister Leo Blech and several of the principals earned a large share of the evening's honors. First and foremost was Frau Lilly Hafgren-Waag, who impersonated the spinning maiden who inspires the young prince with passionate love. This artist poured forth her voluptuous soprano unstintingly. Adorable in plastic pose and winsome demeanor and gesture, the soprano was the central figure of every scene in which she participated. Herr Unkel, a new member of the Royal Opera, pos-

sesses a rare baritonal tenor voice, which he utilizes to good advantage wherever his music does not require a covered tone. Uncovered singing above an F or F sharp is bound to ruin even a tenor of such robustness as his. Herr Unkel looked exceedingly handsome and deported himself with intelligence and distinction.

Herr Bachmann seemed to have but one qualification for the rôle of the King, that of appearing aged. Herr Bischoff, as the raving Chancellor, did not reveal the possession of vocal means proportionate to his excellent impersonative ability. Frau Leffler-Burkard, as the Chancellor's catty wife, seemed vocally indisposed and endeavored to offset this disadvantage by a highly dramatic impersonation of her part. Claire Dux was a silvery-voiced Fairy, and in her admirable interpretation the most exacting of critics could have found but one slight flaw, namely, an inclination to lisp.

The performance was as well attended as a gala event in times of peace. The applause was sincere, without being enthusiastic, and the librettist was given the opportunity to appear several times in a brand new gray uniform and bow his acknowledgments, hand in hand with the other performers. However, we do not believe that "The Seven Ravens" will have a lasting career.

Second Rosenthal Recital

When on the same evening people flocked to Moriz Rosenthal's second recital in the Philharmonie they were informed that "standing room only" might be counted on. Again and again the virtuoso held his auditors spellbound by his marvelous display of exalted pianistic ability. His recital was for the benefit of the Red Cross and his program opened with Schubert's Sonatas in G, Op. 78, which, though masterfully played, was devoid of the overpowering Rosenthal atmosphere which the pianist knew so well how to create later. Strange as it may seem, Rosenthal's greatness becomes nowhere so apparent as when he plays Chopin. The thrilling beauty of the first two movements of the B Minor Sonata was indescribable. Rosenthal's wonderful employment of dynamics, in conjunction with a technique to make the hearer gasp, represents something that could not be acquired; it is born genius. Liszt's Valse Oubliée, as he plays it, is transporting, and the same master's Second Rhapsodie is reborn to a glory it has probably not enjoyed since the days of its maker. The audience's enthusiasm was unbounded. It is to be hoped that the war will not prevent Rosenthal from carrying out his plans for an American tour next season.

On Friday the talented American, Florizel von Reuter, generally known as violinist rather than as composer, gave an evening of his own compositions in Blüthner Hall, with the assistance of the singer, Frau Charlotte Boerlage-Reyers, soprano, and the Blüthner Orchestra. The versatility of this highly gifted young artist is astonishing. Besides revealing himself as composer of a large group of varied writings, he was also active as conductor.

The initial Praeludium and Double Fugue proved that von Reuter had mastered the technique of composition to an unusual degree. The Vorspiel to the third act of his music drama, "Hypatia," for which the composer has written his own libretto after Kingsley's novel, and the following "Hypatia" Monologue compelled interest, primarily through the remarkably clever treatment of the orchestra. Von Reuter's music-dramatic instinct is precociously developed, even though he does not always attain a climax quite as forcibly and logically as might be desired. But it was in his atmospheric Levantine painting, for large orchestra, "An den suessen Wassern" ("By Sweet Waters"), that he was presented as a composer of original ideas, which, though at times verging on the trivial, are none the less strikingly effective. Here the writer has exhibited a sense of tone color and a melodic inventiveness which many an older and better known composer might envy him. Two songs, admirably sung by Frau Boerlage-Reyers, who had also contributed her valuable vocal art to the interpretation of the preceding operatic fragments, revealed marked understanding of the human voice and its possibili-

ties. "Das Märchenland" and "Summer" are grateful compositions, lucid in form. The "Variations on Three Themes in Carneval-Form," which concluded the program, arouses interest pre-eminently by the manner of thematic development.

As conductor, von Reuter lacks the necessary experience, but, notwithstanding this, he succeeded in bringing out convincingly those features of his works which he considered of main interest. He was well received by public and press.

American Contralto Heard

Friday evening of last week certainly was eventful, for besides the foregoing there was also the joint concert of Henny Linkenbach-Hildebrand and the American contralto, Eleanor Schlosshauer-Reynolds, who were heard in Beethoven Hall, with the Philharmonic Orchestra, under Camille Hildebrand, assisting. Henny Linkenbach-Hildebrand's sympathetic soprano, utilized so cleverly on Friday, would be welcome in any concert. Our compatriot, Frau Schlosshauer-Reynolds, is gifted with what may safely be termed a gorgeous contralto, the like of which is not often found. But for the present she lacks the poise which is bred of experience. She unquestionably possesses temperament, but has not learned always to employ it at the appropriate moment. With the proper development of her extraordinary gifts she should become one of the celebrated singers of the day. Camille Hildebrand performed as conductor and accompanist to good effect.

Generally, when an operatic prima donna is heard in concert it is her reputation as opera star rather than concert artist which attracts the public. Not so in the case of Edyth Walker, who gave her only recital of the season in Beethoven Hall last Saturday. The abilities of this supreme artist are too well known to have permitted anyone to doubt for a moment the artistic treat that awaited her audience on Saturday. Assisted by Kapellmeister Gustav Brecher at the piano, Miss Walker interpreted a program devoted to Schumann-Brahms, Cornelius, Wolf, Mahler and Strauss with all the individuality and power characteristic of her extraordinary personality. Miss Walker's elaboration of each song and her exquisite differentiation between the lyrical, dramatic or humorous might be accepted unreservedly as a standard. Moreover, this artist insists upon the requisite artistic effect, even though thereby her personal, vocal effect may be curtailed—surely not a phenomenon frequently encountered among singers. There seems to be no limit to the temperament, the wealth of emotion this artist has at her command. Diction, phrasing, style, all were of equal artistic perfection. The large audience went into raptures. Gustav Brecher deserved much honor for his finely adapted accompaniments.

O. P. JACOB.

AMERICAN ENGAGED FOR OPERA IN ALtenburg

BERLIN, March 19.—Notwithstanding the country's turmoil, the operatic season throughout Germany is picking up, little by little, and it is gratifying to note that here and there American artists are profiting by this gradual improvement of conditions. It isn't every young woman who would strive for an engagement in Germany during such times as these, and therefore, in this respect, Beth Young, of Portland, Ore., is to be considered an exception. Miss Young, who for the last few seasons has been a pupil of Vittorino Moratti, of Berlin, has just accepted an engagement to sing soubrette rôles at the Altenburg Court Opera, and will enter upon her new duties September 1.

The same spirit of enterprise, but in another musical capacity, has been manifested by the American baritone, Dr. Augustus Milner, a native of Chicago, who last season filled the position of leading baritone at the Municipal Opera at Trier, and who had previously advanced to the front as concert singer in the United States. He has quickly adapted himself to the altered state of affairs in Europe, and has devoted himself to teaching. Therein he has been markedly successful, considering the conditions and the comparative brevity of his activity in that sphere, for the size of his class might be the envy of many a teacher of longer experience. One of his pupils, Fräulein Kaethe Wenk, dramatic soprano, has just accepted two consecutive engagements for the seasons 1915-16 and 1916-17 at the Municipal Opera in Zurich, Switzerland and at the Nuremberg Opera respectively.

O. P. J.

SEASON 1915-16

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CLOSES SYMPHONY SEASON IN DAYTON

Cincinnati Orchestra Awakens Enthusiasm—Ohio Singer the Soloist

DAYTON, O., April 8.—The fifth symphony season, under the direction of A. F. Thiele, came to a brilliant close Tuesday evening, at the Victoria Theater, with a concert by the Cincinnati Symphony Orchestra, under the leadership of Dr. Kunwald, who has won a high place in the opinion of music loving Daytonians. There was a very large audience and tremendous enthusiasm prevailed. The orchestra's numbers, beautifully played, were the Overture to "Mignon," Thomas; Dohnanyi's Suite for Orchestra, No. 19, Overture to "William Tell," Rossini; Handel's Largo, the Sylvia Suite for Delibes and the Straus "Dorfenschwalben."

Much interest was added to the occasion by the fact that it marked the professional début as a concert singer of Marjorie Hankinson, an unusually gifted young soprano of Franklin, who appeared as soloist and sang with fine effect the aria "O Don Fatale," from Verdi's "Don Carlos." She was tendered a genuine ovation and responded to an encore with a charming song by Louis Victor Saar. Miss Hankinson and her sister, Helen, have been known for some years as concert pianists in this section and the former's unusual voice was discovered some two years ago. She began study at once and made very rapid progress under Mme. Dotti, of Cincinnati.

Announcements for the sixth symphony season were made on this occasion. There will be seven concerts and the soloists will be Louise Homer, Mary Jordan, Yvonne de Treville, Paul Altouse, Ethel Leginska, Oscar Seagle and Jane Noria and Count Centanini. The season will be opened by the Cincinnati Orchestra and closed by the Minneapolis Orchestra.

The ninth concert of the Symphony Course was given by the combined forces of the Singers' Club and the Dutch Club, under the leadership of Grant Odell. The soloist was Oscar Deis, well known pianist, of Chicago, and a native of Dayton, who appeared on this occasion for the first time as a concert pianist here. He played a group of Chopin numbers, besides works by Sinding, Liszt and other masters and scored a brilliant success. The local singing clubs sang beautifully. The big numbers of their part of the program were Cadman's "The Vision of Sir Launfal" and "Jerusalem" from "Gallia." The soloists were Mrs. Clara Turpin Grimes, soprano; Winters Thomas, tenor, and Ellis Legler, baritone.

SCHERZO.

TEACHING THE CHILD MUSIC

Mrs. Copp, in Lecture-Recital, Expounds Her Theories

Mrs. Evelyn Fletcher Copp spoke on Saturday afternoon at the Permanent Country Exhibit in New York, on "Music as a Means of Education." Mrs. Copp feels strongly that the traditional methods of teaching children music are in defiance not only of all laws of education but also of all logic and common-sense. In no other sphere do we expect a child to comprehend the thoughts of adults until he himself has learned to think in that medium; i.e., no one would think of giving a child English to read until the child could express his own thoughts in English. But in music we have given our children the compositions of adults to play without thinking it at all necessary to teach the child to think in music.

It has been the aim of Mrs. Copp to teach her pupils to think their own thoughts in music and to express them freely. She accomplishes this by appealing to the play instinct and has invented games employing the various elements of music such as, notes, staffs, sharps and so on. Later on the children are given strings of chords to play with and are assigned composition lessons in the

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 24

"Musical America is the voice of the spirit of music, urging, calling, pleading, yet demanding open doors, opportunities and recognition for Americans who have striven and sacrificed and suffered that their souls' desire for artistic expression might be satisfied, and this clarion voice rings out thru all civilized nations giving warning to those who would deride American effort, and issuing a challenge to musical Europe to meet us on fair grounds and equal terms for the music of the future. Musical America has stirred the soil and planted the seed of American musical enterprise and she will stand guard over its growth and development."

William Wade Hinshaw



William Wade Hinshaw, the distinguished baritone, who is popularly known to audiences in this country through his appearances at the Metropolitan Opera House and in concerts and festivals, has been an ardent champion of the cause of the American musician. In public addresses, of which he has made many, he has, with characteristic enthusiasm and conviction, pleaded for a more generous and liberal appreciation of the work of our teachers and musical artists.

MR. GANZ'S SUMMER CAMP

Noted Pianist Will Compose and Teach on Shore of Maine Lake

Rudolph Ganz, the Swiss pianist, who has played in all parts of the country this season, will remain in America this Summer and has taken a home on Long Lake, Naples, Me., which he will call "Camp Mary." It will be opened June 1, after the close of Mr. Ganz's concert season.

"Camp Mary" is described as one of the most beautiful locations on the lake. Mr. Ganz plans to finish his piano concerto, begun some time ago, and hopes also to complete his "California" suite for orchestra. The naming of this composition is in compliment to a section of America which always brings only the pleasantest memories to Mr. Ganz's mind. He has been received on the Pacific Coast with a warmth and cordiality rarely if ever equaled before.

Some time, probably two days a week,

will be devoted by Mr. Ganz to teaching, and he will have a studio in Portland, Me., a short distance from Naples. A number of pupils have already signified their desire to take advantage of this opportunity to study with the distinguished pianist and his time will be entirely filled.

Florence Stockwell Strange Makes Feature of American Songs

Florence Stockwell Strange, the popular contralto, recently sang for the Woman's Club of Arlington, N. J. Her program contained many American songs, among them Kramer's "A Nocturne," MacDowell's "The Swan Bent Low," Harris's "Hills o' Skye," Metcalfe's "Life and Springtime," Busch's "The Eagle" and Beach's "Year's at the Spring." She was well received and had to add encores. On Sunday, April 12, Mrs. Strange was engaged for the fourth time as special soloist at the Baptist Temple in Brooklyn, where she sang the familiar aria from "Gioconda" in an arrangement with sacred words.

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TAKE WARNING

In a recent article in MUSICAL AMERICA Israel Amter discussed the question of *mood*, as often urged by the futurists, in contradistinction to *idea*, as the basis of music. Let the *emotions* express themselves directly and independently, cry the futurists, without regard to the idea of form.

Mr. Amter rightly takes the opposite stand, but the matter is deep and important and cannot be put too sharply. It reaches to the deepest depths of all life and art. Mood, emotion, is the feminine element in the soul; idea, form, the masculine. To eliminate either is to lay the foundation for insanity and death. To say that emotion alone is sufficient for art is to say that the feminine principle alone is sufficient for life.

Emotion is that terribly powerful element of the soul symbolistically known as "water." Unopposed by that alone which can control it, it overflows its banks and causes disaster. It is said to be the rejection of thought, the utterance of pure spirit, for emotion, which brought about the Deluge. A deluge is imminent in art from the same cause.

If any one is giving ear to futurists or any others who call out for the worship of unformed, unbounded

emotion, and inclines to heed them, let him pause as one upon the brink of a frightful precipice, and turn back in horror.

SCRIABINE'S REVELATION

Alexander Scriabine's "Poem of Fire," however much or little it may have revealed of the inward sense of the myth of the great fire-stealer, Prometheus, at least met with a warm reception on the part of the critics at its recent performance at Carnegie Hall, New York.

What none of the critics noted is that the Russian composer's work is not a mere romantic dalliance with a historic theme, but an essay in revelation—the revelation of the nature of the creative principle of the universe. In this respect Scriabine departs from the artistic viewpoint and method of the day and aspires to speak from the heights of Beethoven and Wagner.

Those revealers, it is to be observed, although at first scouted and flouted by the critics, nevertheless found certain champions, even from the beginning. Their speech, strange as it at first seemed, found its way to certain hearts, and from the first found ardent supporting voices. It would appear that no such voice, in America at least, has been lifted for Scriabine with any such force as to be heard.

It would be somewhat rash to make any definite conclusions from this fact, however, as to Scriabine's failure to achieve a veritable revelation. In his later aspect the composer is almost wholly new to America, and the full effectiveness of his score was hampered by an experiment in correlative light phenomena which, in the performance given, at least, can scarcely claim to have been successful. This drawback, however, did not exist in Chicago when the color phenomena were omitted. That there were certain mighty moments in the score a careful listener would hardly deny.

It is more reasonable to question the authenticity, or at least the effectiveness, of the composer's revelation on the ground that the Prometheus myth, even in its occult significance, as Scriabine employed it, may not be a suitable vehicle of revelation for the world of to-day. The sincerity of the composer's aspiration is beyond question. But it may be that this is a time for the plainer speaking of hidden things.

MUSIC STUDY IN SING SING

Thomas Mott Osborne, the new warden of Sing Sing prison, has introduced the innovation of music study for the prisoners. It was announced recently by the New York Times that he had organized a committee of prominent citizens to raise funds for a well-equipped night school for the convicts, at which shorthand, telegraphy, history, mathematics, literature and music are to be taught. Money was raised at once to pay for instruments for the Sing Sing brass band, and while a professional music teacher will eventually be provided, one of the prisoners is at present teaching the others to play. It is probably too early to know just what departments of music study will be most popular and yield the best results.

Mr. Osborne is the man who served a voluntary term in Auburn prison in order to learn the conditions of prison life there, and the reforms which he instituted there and at Sing Sing have already been productive of results as astonishing as they are excellent. Himself a musical amateur of exceptional gifts and attainments, despite the stress of his wide business, political and philanthropic activities, he is particularly well equipped to guide the destinies of such a musical movement, especially in view of the sympathetic insight he has gained into the character of prisoners and prison life.

The entire plan is "to increase the prisoner's self-respect and ambition," and to prompt him to improve himself both during his prison term and afterwards. The prisoners are enthusiastic in their response to the idea. The results will be noted in due time, but meanwhile it may well be thought that the awakening of a normal musical interest in these unhappy men, especially by their own active participation in musical study and practice, is one of the best ways of stimulating their better natures and rousing them to a sense of higher possibilities in life. Music has its own great message to carry, that can be carried by nothing else, and doubtless it will reach the hearts of many unfortunates in prison, who are not essentially bad, but merely inverted in their viewpoint.

The appointment of a City Musical Director for Minneapolis is another step in the right direction in the movement for music for the people. The communication received by MUSICAL AMERICA, and printed last week, does not give many particulars as to the projected activities of Mr. Sainton, the appointee. It is good to note, however, that he is organizing a large "festival" chorus, a form of popular musical activity on a large scale which should advance rapidly in America. Rochester, N. Y., in its Community Chorus, is giving a remarkable object lesson in what can be done in this direction in a fresh and wide-awake manner. There is no other expression of musical life in which so many people can have the enjoyment of taking part.

PERSONALITIES



Germaine Schnitzer a Bronxville Visitor

Mme. Germaine Schnitzer, the pianist, has been taking a few days' rest after a busy concert season and is making motor trips to places near New York. The accompanying photograph was taken recently in Bronxville, where Mme. Schnitzer spent a few days with friends. Owing to the war, Mme. Schnitzer will not go to Europe this Spring as she had originally planned, but will remain in America throughout the Spring and Summer. She is planning for an active concert and recital season this Fall and plans to devote considerable time this Summer to the preparation of programs upon which will appear a number of novelties, some of which are still in manuscript form.

Henry—Harold Henry, an American pianist of sterling worth, is adding to his repertory a new work which has been written for and dedicated to him by Rossiter G. Cole, the brilliant composer of the music of "King Robert of Sicily."

Kurt—Mme. Melanie Kurt, the dramatic soprano of the Metropolitan Opera Company, who has been so successful this, her first season in America, will be heard in concert before and after the next opera season. She will be under the management of Annie Friedberg.

Bergman—Dr. O. P. Jacob, MUSICAL AMERICA's Berlin correspondent, writes that "Gustav Bergman, the former tenor of the Century Opera Company, has appeared repeatedly as a guest at the Royal Opera here and has met with excellent success."

Serato—Arrigo Serato, the Italian violinist, who returned to Italy in February after his first American tour which took him as far as California, will return late in September and will make another extended tour of this country. As before he will be under the management of Annie Friedberg.

McCormack—Paintings and sculpture showing John McCormack, the tenor, and members of his family were included in the works of Walter Dean Goldbeck and Mario Korbel which were placed on exhibition at the Reinhardt Galleries, New York, last week. At a private view preceding the exhibition Mr. McCormack and other artists participated in a musicalie.

Sapirstein—David Sapirstein, at an Easter Sunday dinner of literary men, was called upon by the Edgeworth Club of Sewickley, Pa., to give a recital on Easter Monday afternoon, April 5. At two hours' notice he filled the engagement with great success, playing a program which included works of Brahms, Bach, MacDowell, Schumann, Chopin, Rachmaninoff, etc. Mr. Sapirstein also responded to many recalls.

Grainger—Percy Grainger has been much impressed with the similarity between negro music and English folk songs during his stay in this country. "So many of the vocal tricks and portamentos are the same," he says. "Many have rushed to the conclusion that the negroes have gotten their music from the English. It's so easy to generalize, isn't it? I won't take sides, as I do not think there is any need to draw conclusions."

Locke-Harrold—Mme. Lydia Locke, lyric soprano, in private life Mrs. Orville Harrold, will make her American débüt in grand opera Tuesday night, April 20, as Marguerite in Gounod's "Faust" in the season of opera in English by Milton and Sargent Aborn. Although an American, Mme. Locke never has appeared in grand opera in this country, having sung here only in concert programs, but she sang for Mr. Hammerstein in London.

Ganz—"A middle-aged man with slight mustache and close-cropped hair, dressed in a conventional dress suit, and impressing one at first glance as a capable business man bound for a dinner, stepped onto the platform in the Armory Tuesday evening, seated himself with businesslike alertness at a big grand piano and began to play." Such is the description of Rudolph Ganz given by a reviewer of the Detroit Journal, who later refers to the pianist's "superb virtuosity that enables him to do the Liszt 'Rokoczy March' or the Chopin 'Valse Brillante' with the seeming ease of your daughter's music teacher playing 'The Maiden's Prayer.'"

POINT and COUNTERPOINT

NOT long ago the Denver *Daily News* printed this announcement:

John McCormack, one of America's foremost soloists, will soon present a new selection, the words and music of which were written by a Mississippi girl. "Pete Has the Mumps" is the catchy title of the new song, and it was written by Mrs. Jane Sexton Holme, wife of a prominent Denver attorney.

On the next day the paper printed this item, headed "Reporter Got Mixed Up in Title of a Song":

An absurd error appeared in the local columns of the "Daily News" yesterday relative to a song written by Mrs. Jane Sexton Holme, a Mississippi woman now residing in Denver. The composition in question was a setting to music of Richard Le Gallienne's exquisite poem, "She is Somewhere in the Sunlight," and the error was due to the fact that in a telegram to her father, Hon. J. S. Sexton, announcing that Mr. McCormack had purchased the song, Mrs. Holme added the sentence, "Pete has the mumps." It so happens that "Pete" is the nickname of her husband, a prominent Denver attorney. The reporter who handled that story didn't happen to be a musical highbrow, and after scanning the telegram assumed that the title of the song was "Pete Has the Mumps."

The women of an up-State town recently organized a musical appreciation club, and for a while everything was lovely.

"Louise," asked the husband of one of the members after her return from one of the meetings, "what was the topic under discussion by the club this afternoon?"

At first Louise couldn't remember, but finally she exclaimed:

"Now, I recollect! We discussed that brazen-looking hussy that's just moved in across the street and Debussy."

Russell S. Gilbert sends us from Orange, N. J., the following addition to our list of musical opportunities by the "want ad" route:

WANTED, music pupils; will exchange lessons for washing, ironing, mending, cleaning and plain sewing. Address Music, Box 118, News office.

"Here is the latest thing in advertising," comments Mr. Gilbert. "Let all the bachelor teachers give lessons in exchange for having their socks darned. Be sure that your piano bench is very strong before you give your laundress her lesson."

"I am passionately fond of music," said the bore. "In fact, music always carries me away."

The girl hastened to the piano and played several popular airs; then she around on the piano stool.

"You still here?" she queried. "I thought you said music carried you away."

"So I did—music!"

* * *
Chim-Fen Scotti and the other operatic Celestials in "L'Oracolo" may while away the minutes in their dressing rooms by

GIOVANNI ZENATELLO AND MARIA GAY FIRST AMERICAN CONCERT TOUR 1915-1916 JOINT RECITALS DIRECTION R. E. JOHNSTON 1451 BROADWAY NEW YORK

chanting this Chinese version of "Tipperary," supplied by the Milwaukee *Daily News*:

Shih ko yuan toa Ti po lieh II
Pi yao ti jib hsing tsou
Shih ko yuan lu toa Ti po lieh II
Yea chien Lei sau Kwei 'rh
Shih ko yuan lu toa Ti po lieh II
Tan wo hsin tsai ra 'h

Which, being translated, reads as follows:

This road is far from Tipoleihli,
We must walk for many days;
This road is far from Topoleihli,
I want to see my lovely girl,
To meet again Pikitoli,
To see again Leisau Kweirh,
This road is far from Tipoleihli,
But my heart is already in that place.

* * *
In a magazine article Umberto Sorrentino, the tenor, shows how music eradicated an epidemic of St. Vitus' dance from Europe during the Middle Ages.

That may be, but if the distorted rhythms of some of this ultra-modern music begin to spread any further who knows but that we may see another St. Vitus plague upon the horizon.

* * *
"Mabel says she sings only for her own amusement."

"Well, you know the old saying: 'One man's pleasure is another man's pain.'"

* * *

In the first number of the New York Musicians' Club's excellent *Monthly* the club's president, Walter Damrosch, tells that one night during his conductorship at the Metropolitan Opera House he was on his way to a performance of "Götterdämmerung," and was working his way through the crowd at the entrance, when a small boy thrust a libretto in front of his face and yelled, "Woids and music of Got-a-Dam-a-rung!"

Thinking to escape, Mr. Damrosch protested, "But I have no money."

After looking him over, the boy dismissed him with, "Well, youse look it."

* * *
In the same journal C. B. Hawley relates that MacDowell one day met a farmer on the road near Peterboro. In the course of a few remarks, the old chap said, "Wal', I heerd some er yer music t'other day when I passed yer house." The composer, highly complimented that interest in his compositions should come from such an unlikely source, asked, "How did you know that it was my music?" The farmer replied, "Wal', I knew it, for there warn't no time ner no tune to it!"

* * *

Two men were discussing the service as they made their way home from church.

SERVICE FOR MRS. JACKSON

Special Musical Program in Charlotte—Recital by Bianca Randall

CHARLOTTE, N. C., April 15.—In memory of Mrs. Stonewall Jackson, widow of the famous Southern Civil War General, special music was performed at the First Presbyterian Church on Sunday evening, March 21. The service was in charge of Mrs. A. D. Glascock, organist and choir director. The service opened with three organ numbers, "Lied," Schumann; "Elegy," Massenet, and "Consolation," Mendelssohn, following which these selections were sung: "The Silent Sea," Neidlinger; "Rock of Ages," Dudley Buck; contralto solo, "The Ballad of the Trees and the Master," Chadwick, sung by May C. Oates, and three familiar hymns, favorites of Mrs. Jackson, "I Heard the Voice of Jesus Say," "How Firm a Foundation" and "My Faith Looks Up to Thee."

Bianca Randall, the well known New York soprano, pupil of Jean de Reszke, gave a recital at the Academy of Music this evening. Her program consisted of a group of old English, French and Irish songs, a scene from Gounod's

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"What was that sentence the choir repeated so often?" asked one.

"As nearly as I could make out, it was 'We are all miserable singers,'" replied his companion.

* * *
Fred and Emil, two members of a symphony orchestra, occupied the same room, says *Sharps and Flats*. Fred had great difficulty in getting Emil up in the morning. Finally he thought of a plan. He went to the piano, struck a diminished seventh chord—Emil had to get up to resolve it.

* * *
"How gracefully that man seems to eat corn on the cob!"

"Well, he ought to; he's a piccolo player."

"Faust" and a dozen modern songs in French and English. In the first two groups the artist appeared in costume suggesting a Watteau shepherdess. As Marguerite she was singularly attractive. In her songs Miss Randall displayed a delightfully sympathetic voice of flute-like quality and with a wide diversity of color. Her "Maman dites moi" of Weckerlin and "When Celia Sings" of Moir were especially remarked for beauty of performance. A return engagement was arranged for her.

J. G. H.

Busoni at His Best in Kansas City Recital

KANSAS CITY, Mo., April 2.—It was the privilege of a large audience in the Shubert Theater on Tuesday afternoon to hear the great Busoni play a magnificent program. It was gratifying to those who had heard him here several years ago to find him in his happiest mood, for on the previous occasion he had been in a very different mood and the concert was a disappointment. The program embraced the Bach-Busoni Chaconne, the Beethoven "Appassionata" Sonata, the Chopin Sonata in B Flat

Minor, four Paganini Etudes, arranged by Liszt, and the Mozart-Liszt Fantasy on the "Marriage of Figaro." Even this was not enough for the enthusiastic hearers, but their persistent and thunderous applause failed to induce the pianist to add more. The recital was under the local direction of Myrtle Irene Mitchell. M. R. M.

Musicians' Club Publishes Paper

There has been published the first issue of the *Musicians' Club Monthly*, edited by M. M. Hansford. The paper has been issued for the subscribers of the club and is published by a committee, composed of Walter David, A. B. Patou and Thomas H. Thomas. Its informal style, which is chatty and interesting, should make it popular. In the first issue there appear in addition to editorial paragraphs contributions by Walter David, a tribute unsigned to Percy Grainger and general news items, consisting of announcements of new members and other club news.

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JOHN C. FREUND, Editor,
(Signature of editor, publisher,
business manager, or owner.)

Sworn to and subscribed before me
this 29th day of March, 1915.

MARGARET SALDINI,
Notary Public, New York County, No.
3403, New York Register, No. 6068.

(Seal)

(My commission expires March 30, 1916.)

1914-15—SEASON—1914-15

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JOHN POWELL GIVES NEW YORK RECITAL

American Pianist Gives an Exacting Program with Considerable Artistry

John Powell, the young American pianist, gave a recital in Aeolian Hall, New York, on Friday afternoon of last week. Mr. Powell is more familiar here as a composer than in the performer's rôle, though he has already been heard here in conjunction with Mr. Zimbalist. Last week he elected to play a program long and extremely exacting. It consisted of Beethoven's Sonata in A, Op. 2; Liszt's B Minor Sonata, Schumann's "Symphonic Studies" and the Liszt-Busoni "Mephisto Waltz." His audience was of good size, considering the heat, and its enthusiasm such as to gratify any artist.

The concerts and recitals which form the aftermath, as it were, of the regular season are seldom edifying events in any particular. In this respect Mr. Powell's appearance turned out to be a pleasant surprise, though the young man has not yet attained his artistic maturity. But he plays with a freshness of manner, a quality of musical feeling and an in-

tellectual perception that augur extremely well for his future once he has curbed certain excesses and mannerisms and obtained a firmer grip upon himself.

Mr. Powell's treatment of Beethoven's early sonata revealed good balance, real delicacy and clear articulation, as well as unmistakable poetic feeling. Despite excellent intentions, however, he seemed rather overweighted by the tremendous sonata of Liszt and his performance thereof lacked profundity of insight and suffered, moreover, from certain distortions of rhythm, questionable phrasing and an excess of physical impetuosity that is a very different thing from power. Too much vigor also marred some parts of the Schumann work.

Withal Mr. Powell is a most promising player and his faults are natural to youth. His development will be awaited with genuine interest. H. F. P.

YEATMAN GRIFFITH MUSICAL

A Program Provided by Florence Macbeth and Frederick Fradkin

Mr. and Mrs. Yeatman Griffith, who moved their studios to New York from London at the beginning of the war and who have brought to this city many of their pupils from foreign countries, gave a musical and reception at their home, No. 318 West Eighty-second street, on Sunday afternoon, April 11.

The musical program was provided by Florence Macbeth, coloratura soprano, who received her instruction at the Griffith studios, and Frederick Fradkin, violinist. Miss Macbeth was heard in several operatic arias, among them the aria from Thomas's "Mignon," and in groups of songs, including one by Marion Bauer. Miss Macbeth was in excellent voice and was especially happy in the "Mignon" aria, which she sang with fine technical display and purity of tone. The Bauer songs, which were well suited to her voice and style, and the last of the group was heartily encored.

Mr. Fradkin was heard in the "Zigeunerweisen," the Prelude and Allegro by "Pugnani-Kreisler" and other numbers. He showed a tone of fine breadth and quality, excellent musicianship and facile technic. He was enthusiastically applauded.

There were many guests prominent in the musical field, among whom may be named Elena Gerhardt, Giovanni Martinelli, Mme. Van Endert, Eleanor Spencer, John Powell and Aline Van Barentzen.

William Janaushek in Organ Recital

William Janaushek, the New York pianist, who is also organist and choir-master of St. Paul's Episcopal Church, Englewood, N. J., was heard in an organ recital there on the evening of March 30, by a large audience. His offerings were Prelude in C Sharp Minor, by Rachmaninoff; an aria by Bach; Adagio Sostenuto, from Beethoven's C Sharp Minor Sonata; Minuet, by Beethoven; Offertoire in D, Batiste; Mendelssohn's Sonata in D Minor, Procession du St. Sacrement, Chauvet; Allegro Vivace, from Vierne's First Organ Symphony; Largo from Dvorak's "New World Symphony"; Lost Chord, Sullivan; Wagner's "Träume" and Toccata by Yon. Mr. Janaushek's work was up to his usual high standard, demonstrating that he is as able an organist as he is pianist.

In the program of Thomas Vincent Cator's compositions at the Greek Theater, University of California, on March 14, the feature was a Sonata composed in memory of Lillian Nordica.

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BOSTON AND PHILADELPHIA ORCHESTRAS

of the ending of Beethoven's "Die Ehre Gottes" won the most applause.—Boston Advertiser.

Miss Gerhardt has since her first appearance in this city been a favorite with those who appreciate really fine artistic singing. Her voice seems like a rare instrument, perfect in quality and intonation and susceptible to every phase of interpretation. There are undoubtedly more powerful voices to be heard, but none of more exquisite quality and certainly none of greater sympathy. She had a warm reception and many recalls.—Philadelphia Record.

Miss Gerhardt's work in the singing of lieder is so marvelous that one would have her forever at it. She sang three songs of Wagner and sent memories flying to the "Dichterliebe" and to every other song cycle of beauty with the wish that she might sing them. Her "Traeume" was rich in voice, a soprano which even in its lowest notes remains clear and fine, yet misses none of the dramatic power of a mezzo tone. And the artistic moderation which fulfilled that song, and the others, was so humanly and so nobly right that the superb technique behind it passed unnoticed. So that the artist seemed for the moment to stop singing and seemed to communicate feeling directly to feeling.—Philadelphia Ledger.

Following the Symphony, Elena Gerhardt, the soloist, sang an aria from Goetz's "Der Widerspenstigen Zahmung," a showy number which gave her an abundance of opportunity to again display the breadth and luscious beauty of a voice that has but few equals among present-day singers. It was in the shorter numbers, however, three songs by Wagner, that she was most appreciated, for they were nearer the style of work, the lieder, in which she succeeds the best, and in which she has no rival at present.—Philadelphia Press.

Madame Gerhardt's singing bore the appeal of direct simplicity and fine sincerity. There was no posturing—she unaffectedly stood and sang, and gave the inspiration of her art to her hearers without a superfluity of grimaces and gestures, yet with an intelligence that was radiant in her features as well as in the textual interpretation.

The Goetz aria was brought to a fine climax at the words, "O Wonnedanke!" that fell away to an exquisite, soft tenderness in the last lines of the song. "Stehe Still" was sung as though for each hearer personally, with intimacy of feeling, yet without sentimentalizing; "Traeume," with its beautiful stress upon the word that gives the title to the lyric, the delicate pianissimo of the first words, and the muted strings and horn supporting, was set forth with consummate skill; and "Schmerzen" ended the group with compelling pathos that enforced the manifest impression made upon the audience by the mentality and the spiritual insight of the singer.—Philadelphia Public Ledger.

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LITTLEST OPERA STAR HAS HER FIRST INTERVIEW

Tiny Ella Bakos, Metropolitan's Youngest Operatic Actress, Tells How It Feels to Be an Accessory to the Plots of "L'Oracolo" and "Butterfly"—Her Fidelity to Stage Directions—Joy Over Newly Acquired Répertoire

NOT the beflouced, artificial, affected creature of the theater is little Ella Bakos, the child who is the cause of trouble, and incidentally an accessory to the plots of both "L'Oracolo" and "Butterfly." Rather is she a wholesomely interesting youngster, very much alive, a real child!

It is of psychological interest to watch the attitude taken by various little unformed minds towards the work required of them in the theater. More than often one hears the adult remark, while witnessing a child perform, "Isn't she dear?" and then the added, "Poor little thing!"

I heard that inevitable remark when diminutive *Hu-Chi* sat in the center of the big stage at the Metropolitan, rocking her doll in time to the music, staring at the hideous *Chim-Fen* of Scotti, and at his lure—an orange.

This colorful little baby is really Chinese, then! She believes it emphatically and talks knowingly about her shiny black wig, and what Miss Bori does to her face first, with colored paints. Yes, in this baby personality may be found many sincere ideas; embryonic, of course, but nevertheless ideas.

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—Photos by White Studios

Ella Bakos, the Little "Hu-Chi" of "L'Oracolo." The Group Shows Ella with Sophie Braslau (Left) and Lucrezia Bori in "L'Oracolo"

"Aren't you afraid to be out there in the center of that big stage all alone?"

Her eyes grew large and thoughtful as she endeavored to make things clear to me. She began with an air which plainly showed toleration and patience.

"*Chim-Fen* isn't really bad; he's just acting that way. I'm acting, too," she added quickly, not wishing to be forgotten, in this, her first interview. "But Mr. Scotti isn't always dirty looking. He's beautiful in 'Butterfly,' all in white and nice." This latter part was mumbled into a large red apple. The substantial material preparations were in keeping with the interviewer's onslaught—a new experience for Ella. In glee, unafraid of the admittedly bad effects of partiality in the musical world, she continued in her baby drawl:

"I love Mr. Scotti best! He said to me, 'Ella, when you are a beautiful grown-up girl and I am an old, old man, will you love me?'"

"And what did you answer?"
"Uh-huh," she replied nonchalantly,

giving the decreasing apple closer inspection.

This opinionated little imp babbled on. "I like being *Trouble* in 'Butterfly,' it is so pretty with all the flowers, and then it is fun to sit and wave the flag when Miss Farrar makes believe kill herself, but I like *Hu-Chi* better. Humph," she snickered meditatively, "Mr. Scotti forgot the first night. He should have rolled the orange to me three times, but he only rolled it twice. He forgot, but I didn't; I just danced my dolly till he came over and got me! But," she added with pride, "I'm going to be in 'Hänsel and Gretel,' too. I'm going to have a little dress and ever'thing!"

With the peculiar happiness that only newly acquired répertoire brings to the artist, I left her. She made a little curtsey and called after me and said, "Come and see me again." Without the closed door I heard the little treble say, "Mamma, I thought that lady would be a man, with that funny name."

—AVERY STRAKOSCH.

KREISLER VISITS DALLAS

Violinist Furnishes Climax of Schubert Choral Club's Season

DALLAS, Tex., March 25.—Last Monday evening, the Dallas Opera House was crowded for the appearance of the famous violinist, Fritz Kreisler, who was presented by the Schubert Choral Club in its final concert of the season. It was a fitting season's climax that was furnished in the performance of this great artist. Carl Lamson did splendid work as accompanist. The program was opened with a beautifully sung chorus by the Schubert Club entitled "The Dance of the Fays," by Stevenson, with Harriet Bacon MacDonald, director and accompanist. The rest of the program was played by Mr. Kreisler.

The Schubert Choral Club has brought us this season Fannie Bloomfield Zeisler, pianist; Helen Stanley, soprano, and Frances Ingram, contralto, and Fritz Kreisler, violinist. The officers of the club are Mrs. Eugene Bullock, president; Mrs. J. M. Cole, first vice-president; Mrs. G. W. Moore, second vice-president; Mrs. G. B. Latham, third vice-president; Mrs. Tom Finty, Jr., secretary; Mrs. Harold O. Washburn,

corresponding secretary; Viola Henry, financial secretary; Mrs. E. H. Pollard, treasurer; Mrs. Henry Collins, librarian; Katherine Trumbull, assistant librarian; Mrs. Earle D. Behrends, press correspondent, and Harriet Bacon MacDonald, director. The executive board consists of Mrs. Ed. Pittman, Mrs. R. T. Skiles, Mrs. J. F. Hyde and Mrs. L. G. Phares. —E. D. B.

Appreciation from Omaha

To the Editor of MUSICAL AMERICA:

Enclosed you will find check for a year's subscription to your splendid paper. Allow me to take this opportunity to express my appreciation of your efforts and to wish you success.

Sincerely,
GERTRUDE MILLER.
Omaha, Neb., April 6, 1915.

CHORUS SINGS PLEA FOR "ONE EUROPEAN FLAG"

Bankers Call for World-Peace with Conductor Humphries's Hymn—Fine Choral Singing

Excellent male chorus singing was set before the hearers of the New York Banks' Glee Club on April 10 at Carnegie Hall, the choisters of H. R. Humphries showing a marked advance in artistic finish and blending of the four sections.

A feature was made of the singing of Mr. Humphries's own anthem, "Our Country's Flag," and the printed program stated: "This number is placed on the program in the hope that one flag will soon wave over the United States of Europe, as our does over the United States of America." As the final lines were sung, one of the choristers in the last row raised a large American flag and waved it over the heads of the singers.

Mrs. Nelson D. Sterling, soprano, was the soloist in this number and in Max Filke's "Spring Night," which was also extremely well sung. The program announced the "first performance in this country" of Alfred R. Gaul's prize glee, "The Shipwreck," which is not of marked musical value. Schumann's "Dreaming Lake" was effectively presented.

Especially fervent applause was that which went to Helen Jeffrey, the young violinist, for her brilliant delivery of the Wieniawski "Faust" Fantasy and Sarasate "Zigeunerweisen," to which she added Kreisler's "Caprice Viennois" and "Liebesfreud." She evoked a full, rich tone and displayed excellent technical resources. Mrs. Sterling, besides a handsome presence, exhibited a pure and ingratiating voice in "Un bel di" and a set of songs. Her enunciation was not always clear and she frequently retarded the *tempo* unduly. She was heartily received.

Mr. Humphries in his thoroughly able direction of the chorus was supported by Giuseppe Dinelli, accompanist, and William A. Jones, organist. K. S. C.

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—Photo Mishkin.

MISS ROWAN AND CARYL BENSEL JOIN IN RECITAL

Pianist and Soprano Present Attractive Program in Extremely Artistic Manner

Two artists of decided gifts joined their talents in recital at the Hotel Biltmore, New York, on April 11, when Jeanne Rowan, pianist, and Caryl Bensel, soprano, gave an attractive program. Miss Rowan, who perfected her art with Richard Burmeister, included



Caryl Bensel, Soprano, Who Appeared in Joint Recital with Jeanne Rowan

among her offerings two of that pianist's arrangements of songs by Franz van der Stucken, which she presented with telling effect. Poetically played was her Liszt "Sonette de Petrarca," while the Valse Impromptu was given with facility and the E Major Polonaise showed her fine technical resources. She followed the latter with an extra. "Isoldens Liebestod," brilliantly delivered, closed her initial group.

Mme. Bensel, who is an artist-pupil of Franz X. Arens, displayed an extremely pleasing lyric soprano of freshness and purity in seven songs and two arias, "Il est doux" from "Hérodiade" and "One Fine Day" from "Butterfly." The latter was sung in English and her enunciation was admirably clear, as, indeed, it was throughout the program. Among her songs she introduced "Andenken," dedicated to her by her brother, Joseph Bensel. At the close the singer added Homer's "Ferry Me Across the Water." Her artistic singing would be even more

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effective if she employed a more varied facial expression to mirror the different moods of her songs. Harry Gilbert was her able accompanist. K. S. C.

"SAMSON" WELL SUNG

Baltimore Oratorio Society Proves Its Value in City's Musical Life

BALTIMORE, April 7.—The Oratorio Society of Baltimore, Joseph Pache, conductor, with the assistance of the Philadelphia Symphony Orchestra and a quartet of soloists, Mme. Carrie Bridewell, mezzo soprano; George Hamlin, tenor; Earl Cartwright, baritone, and Dr. Hugh Schussler, basso, gave a brilliant presentation of Saint-Saëns's "Samson and Delilah" at the Lyric last night.

The Oratorio Society, like many similar organizations throughout the country, has this season felt the necessity of curtailing the number of performances and thought it wise to center its attention upon this one production. If the size of the audience can be taken as a measure of interest, it is evident that the society is considered too valuable to the musical life of our city to be allowed to suffer from lack of support. The board of directors announce the forming of a guarantee fund, through which it is hoped the society may be made self-supporting.

The chorus at present is overbalanced, the women's voices outnumbering the male, and therefore the parts in which the tenors and basses were intended to be prominent naturally fell somewhat in interest. But the tone in the massed numbers was full and pure, and the attack was accurate. The soloists gave very valuable assistance and the orchestra did effective work. F. C. B.

An Unheralded Appearance of Yvonne de Tréville

DETROIT, April 5.—When the three high C's of the Inflammatus from Rossini's "Stabat Mater" rang out at the dedication exercises of the Swift Memorial Organ and the Scotten Chimes of the Fort Street Church on Easter Sunday, the congregation realized that they were being accorded the privilege of listening to the noted coloratura soprano, Yvonne de Tréville. The young woman, in rose colored satin hat and gown, bearing a great bunch of Easter lilies, did not allow her name to be printed on the program and made the journey Saturday night from Indianapolis in order completely to surprise the organist and family of the person to whom the organ was in memoriam. Mrs. de Treville left on Monday and will not return to Detroit till her costume recital is given here on May 4.

Salem Oratorio Society Sings Gounod and Mendelssohn Music

SALEM, MASS., April 9.—The Salem Oratorio Society, Frederick Cate, conductor, gave the final concert of this its forty-seventh season, in Ames Memorial Hall last evening. The second and third parts of Gounod's "Redemption" and Mendelssohn's "Hymn of Praise" were sung. The solo parts were taken by Josephine Knight, the Boston soprano, and George Raseley, tenor, of the Old South Church, Boston. Howard's Festival Orchestra, with Ralph B. Ellen, pianist, furnished the accompaniment, and a quintet of local singers assisted. The

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chorus gave a creditable performance throughout. Miss Knight gave an artistic delivery of her solos and Mr. Raseley likewise came to the fore through his musicianly and straightforward singing.

W. H. L.

Carefully Presented Music for "Movies" at Hippodrome

At the new motion picture performances at the New York Hippodrome considerable attention is being paid to the music. For this purpose a large and effi-

cient orchestra under the leadership of John McGhie has been engaged, as well as a quintet of singers, Katherine Irving, soprano; Bernice Mershon, contralto; Vernon Dalhart, tenor; Pasquale Crisconio, baritone, and William F. Myers, bass, and Thomas W. Musgrave, organist. The incidental music played for the films is carefully chosen by Mr. McGhie so that those who witness performances there are not confronted with incongruities (such as being obliged to listen to Chopin's E Flat Nocturne during a battle scene) which are frequently encountered in the "movie" theaters.

The simple dignity of the Knabe Mignonette adds surprisingly to the beauty of its surroundings. But 5 feet 2 inches in length, it conforms to the modern drawing room and possesses a tone quality and action that is universally admitted to be the perfection of pianoforte art.

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MISS WADE'S DEBUT SHOWS HIGH MERIT

A Program of Serious Purpose Played by Talented Young Violinist

Edith Wade, violinist, assisted by André Benoist, pianist, appeared in recital in Aeolian Hall on the afternoon of April 8 before an audience which was both large and enthusiastic. The program consisted of the Brahms Sonata in D Minor and the Franck Sonata in A Major, for piano and violin; the Nardini Concerto, the Chausson "Poème" and the Vitali Chaconne.

Miss Wade, in choosing this program, evidently had in mind the giving of a serious musical entertainment. Furthermore, it was evident that she had set herself the task of demonstrating to the audience her musicianship, for the program was one of the most taxing tasks which any violinist has set for himself this season.

The artist came through the ordeal with flying colors. She is a player of serious purpose with good technic, large tone and commendable style. She was at her best in the two sonatas which she played with breadth and at times, such as in the slow movement of the Brahms, with real poetry and imagination. Her readings were vigorous and incisive, there was perhaps too little concession to sentiment but, on the whole, the per-

formance was musicianly and interesting.

She was not as happy in the Chausson "Poème" which requires a more mature style and understanding both from a technical and musical standpoint, but the performance, though not quite equal to either of the sonatas, was not by any means devoid of interest. In the concerto and the Chaconne she reached the highest points of the program from a violinistic standpoint. In these she displayed a good style, a fine broad tone, command of nuance and a musicianly feeling which made these numbers thoroughly enjoyable, and an artist who can display such qualities in these exacting old works is a factor to be reckoned with in the future concert life of this country. It may further be said that her intonation was commendably correct throughout the concert. The audience was enthusiastic and recalled her many times. Mr. Benoist played good accompaniments and was especially happy in the two sonatas, although he, perhaps, was at his best in the Franck work to which he added much of interest in the interpretation. A. L. J.

Ithaca High School's Twentieth Annual Concert

ITHACA, N. Y., April 11.—The twentieth annual concert of the Ithaca High School took place on April 9 in Foster Memorial Hall. Paul Bliss's cantata, "Pan on a Summer Day," was the feature of the program; it was well sung under Laura Bryant's direction, with James T. Quarles acting as accompanist. The soloists were Della Cook, Ruth Storens, Clare Driscoll and Bertha Freedman. D. E. Mattern conducted the

orchestra. The second part of the program was diversified, comprising orchestral selections, solos by Patrick Cleary, Ellington Neill, David Urband and Glenn Norris, vocal quartets and glee club offerings. Miss Bryant also directed the glee club.

SOPRANO WINS FAVOR

Estelle Sherman Gratifies New York Hearers in Several Concerts

Appearing in a number of concerts in the last month in New York, Estelle Sherman, a young American soprano, formerly a member of the Metropolitan Opera forces, has made a consistently good impression. On March 16 she was



Estelle Sherman, American Soprano

SOPHIE BRASLAU

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Photo (o) Mishkin

Miss Braslau should have a future before her. The timbre of the voice places it among the finest contralto voices that have appeared among the younger singers now before the public. A voice with a noble color, which arrested one's attention the moment it fell upon the ear. It is a pleasure to add that the sincerity and intelligence of Miss Braslau were constantly in evidence.—*Boston Post*.



Miss Gluck charmed with a pure oratorio soprano voice, as did Miss Braslau, contralto, with a tone volume strong in its foundation.

Those who heard the concert will not soon forget the pathos in the voice of Miss Braslau when she sang "He Was Despised and Rejected of Men," and they will long remember her "O, Thou That Tellest Good Things to Zion." She is a most capable artist.—*Trenton Times*.

What the Critics of four cities think of Miss Braslau's Art and Singing

Sophie Braslau, one of the younger members of the New York Metropolitan Grand Opera Company, was the soloist at the afternoon concert, and at the conclusion of her program there was a complete realization that no mistake had been made in selecting her for this festival. Miss Braslau possesses all the requisites of a finished artist. She has youth, beauty, culture and a remarkable voice, perfectly placed in the different registers, not a mezzo or a mezzo-contralto, but a pure contralto, the timbre of which is almost marvelous. She sang a number of well-chosen selections from different composers with such a commanding fascination and sympathetic expression that at once she won the confidence of her audience which manifested the keenest delight by the charms of her art. Miss Braslau obliged with several delightful songs not on the program and which received much applause.—*Lynchburg, Va.*



Sophie Braslau contributed two groups of songs, the composers being, among others, Schubert, Brahms and Durante. This singer, possessed of a wonderful contralto voice, filled the vast auditorium with a volume of tone that no amount of conversation or tramping feet could cover. Such richness and power of tone have not been heard in this city during the last year.—*St. Louis (Homer Moore)*.

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PERRY

Lucy Gates to Sing in Harriet Ware's "Undine"

Lucy Gates, who has already appeared twice as soloist with the New York Rubinstein Club, will create the chief rôle in Harriet Ware's new cantata, "Undine," by special request of the composer at its first performance at the Rubinstein Club concert at the Waldorf-Astoria on April 17.

The Rhine Music Festival, which was to have been held at Aix-la-Chapelle this year, has been postponed till next year.

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AIDING AMERICAN COMPOSER

Stronger Support Needed from Orchestral Conductors, Says Mrs. Beach

One great drawback to the cause of American music is the fact that American orchestras and American performers do not give American composers a fair place on their programs, said Mrs. H. A. Beach in an interview with Edwin Hughes for *The Etude*.

With orchestral conductors this is in a measure explainable (but not excusable), by the fact that the leaders of our principal American orchestras are, almost without exception, foreigners. During the Summer months when plans and programs for the coming season are usually made, they are most of them in Europe. Now from the standpoint, say, of a German conductor, it is quite understandable that he should be better acquainted with the work of contemporary German composers than with that of living composers of any other nationality, and that in his search for novelties for the next season's con-

certs the lion's share should fall to his compatriots.

When this same German conductor is engaged as the head of an American orchestra, however, the matter takes on another aspect. It would hardly be fair to place all the blame on the shoulders of our foreign conductors, for a great part of it lies with our own American audiences. We must educate public opinion to the fact that we really have composers in America whose work is worth hearing, and we must make our audiences patriotic enough to insist on having a fair share of American music on the programs to which they listen.

Fair play is really the expression I should use here, for I would not want that an undue place be given to American composers on our programs merely out of a spirit of spread-eagleism. The fact is that American compositions are worthy of a chance of being heard and they should have that chance, along with the works of foreign composers.

SUCCESS OF ARENS PUPILS

Portland (Ore.) Singers Achieve Fine Results in Concert

PORLAND, ORE., April 7.—The Arens Vocal Studio boasts of pupils distributed over the entire country, but of all the Arens Western "student colonies," the one in Portland is most prominent in the number and artistic achievements of the pupils. Some of these artist-pupils have recently appeared with great success in the Northwestern metropolis.

At one of these concerts Mrs. Henry W. Metzger, soprano, sang *Musetta's song* from "La Bohème"; the "Wiegenlied," Brahms; "Deserted," MacDowell, and "An Open Secret," Woodman. Mrs. Metzger is one of Portland's youngest and most promising artists, possessing a high voice, clear as a bell, fine diction and artistic style.

Ross Fargo, tenor, co-artist on the same program, sang "The Spirit Flower," Campbell-Tipton; "Now Sleeps the Crimson Petal," Roger-Quilter; "My Heart Is a Lute," Woodman, and "I

Hear You Calling Me," Marshall. Mr. Fargo spent all of last season in New York studying at the Arens studio and this was the occasion of his first reappearance on the concert platform of Portland since his return. Great improvement was noted in his work, which was artistic in every sense.

Another Arens pupil, Mrs. Lulu Dahl Miller, contralto, gave a musicale with the following program:

"When the Roses Bloom," Reichardt; "The Nightingale," Ward-Stephens; Arla from "Samson et Dalila," Saint-Saëns; "Er Ist's," Hugo Wolf; "Aus meinem grossen Schmerzen," Franz; "Gypsy Songs," Dvorak; "Morgen Hymne," Henschel; "A Little Dutch Garden," Loomis; "The Elf Man," Wells; "My Heart Sings," Chaminade.

This program gave Mrs. Miller a splendid opportunity again to demonstrate her rich, well-placed contralto and her great range, ease, fine diction and eloquent style. Mrs. Miller has been the contralto soloist of the First Presbyterian Church in Portland for the last five years.

Mrs. Miller and Mr. Fargo are pupils of Mr. Arens, while Mrs. Metzger is a "joint" pupil of Mr. Arens and his accredited teacher-pupil, Mrs. Imogen Harding-Brodie.

American Music on Hemus Program for "Presidents' Night"

Percy Hemus, who has identified himself with the movement for the better appreciation of American music by giving programs of American compositions in many cities in this country during the past season, will give a unique program for the Chaminade Club at the Brooklyn Academy of Music on April 22. On this occasion, "President's Night," there will be in attendance the presidents of one hundred women's musical clubs in and around New York. Mr. Hemus will devote one-half of his program to American songs and the other half to the masterpieces of foreign composers, all of these songs being sung in English.

ADDED CHORAL PROGRESS FOR BEETHOVEN SOCIETY

Mr. Stephens's Chorus Makes Further Advance in Second Concert—Paul Althouse Scores as Soloist

A further step in the choral progress of the Beethoven Society was made on April 9 at the Waldorf-Astoria, New York, in the second private concert of this young organization. Under the highly capable direction of Percy Rector Stephens the society's chorus sang to gratifyingly artistic effect, drawing forth praise for Mr. Stephens and the singers from Mrs. James Daniel Mortimer, the president, and Mrs. Simon Baruch, one of the vice-presidents, in their brief addresses.

As soloist the society had the able cooperation of Paul Althouse, the young Metropolitan tenor, who appeared effectively with the chorus in the "big" number of the evening. "A Slave's Dream," by H. Alexander Matthews. Mr. Althouse's resonant and virile singing met with warm enthusiasm, as manifested for his "Celeste Aïda," an added "L'Ultima Rosa" of Harry R. Spier, Salter's "The Lamp of Love," "Edward Hersman's "The Bird of the Wilderness" and William Haesche's "Love Song," the latter repeated.

Favorites of Mr. Stephens's well-sung choral offerings were an arrangement of Elgar's "Salut d'Amour," in which the interweaving voices were carefully handled, Luzzi's "Ave Maria," in which the chorus did admirable work, the Russian folk song of the Volga Bargemen, which was deservedly re-demanded, and Victor Harris's "Morning," in which with Katherine Lurch singing the incidental solo, Mr. Stephens worked up a stirring climax. Harold Osborn Smith was the efficient accompanist for chorus and soloist.

K. S. C.

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GRACE COLE, the American Soprano, who has met with such favor in leading Italian theatres during the past two years, had a splendid success during the carnival season at Messina. She sang in *Rigoletto*, *Puritani*, *Bohème* and *Faust*, appearing often four times a week in a season of two months. She became immediately a great favorite with the Sicilians, and the critics of the Messina papers are enthusiastic in their praise of her brilliant and well-

trained voice, and of her interpretations which they found truly Latin in warmth and color. On the evening of Queen Elena's birthday—the 8th of January—Miss Cole was soloist and guest of honor at the Military Club. Her singing of the "Polonaise" from *Mignon* was so heartily applauded that the soprano responded to the encore with some Neapolitan songs much loved in Southern Italy.



Maurice Fulcher



LINDSBORG AGAIN SETS NATION INSPIRING MUSICAL EXAMPLE



Bethany Oratorio Society, Lindsborg, Kan., During Festival Week, March 28 to April 4. This Chorus of Five Hundred Gave Three Performances of "The Messiah." The Conductor Is Haghard Brase; the Soloists, Arvid Wallin, Tenor; Ethyl Coover, Soprano; Ida Gardner, of New York, Contralto; Thure Jaderborg, Bass. The Orchestra Is the Bethany Symphony Orchestra

LINDSBORG, KAN., April 5.—The annual "Messiah" Festival took place during the week of March 28 to April 4. Handel's oratorio was given its ninety-first, ninety-second and ninety-third performances by the Bethany Oratorio Society, an organization of more than 500 voices, accompanied by the Bethany Symphony Orchestra of forty pieces.

Lindsborg, a town of 2,500 inhabitants, has long had a national reputation for its wonderful musical activity. Annually large crowds from all sections of the

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country visit these festivals, and again this year every seat of the Auditorium was filled for the performances. It is estimated that the chorus sang before an audience of 3,000 on Easter Sunday night. The chorus did splendid work under the able direction of Haghard Brase and sang with religious fervor and enthusiasm.

With the exception of Ida Gardner, the contralto, of New York, the solos were entrusted to members of the Conservatory faculty—Ethyl Coover, soprano; Arvid Wallin, tenor, and Thure Jaderborg, bass. They sang their parts in their usual attractive way. This was Miss Gardner's first appearance before a Lindsborg audience, and she won her hearers completely with her fine interpretation, revealing a beautiful voice well adapted to oratorio singing.

Julia Claussen's Recital

Among the distinguished artists who appeared in recital during the week was Julia Claussen, mezzo-soprano, of the Chicago-Philadelphia Opera Company, who appeared Palm Sunday afternoon. She aroused much enthusiasm, excelling especially in a group of Swedish songs. On Monday afternoon the play, "Within the Law," was given by Annie Swensson, head of the Expression and Dramatic Art Department of Bethany College. On the same evening the Bethany Concert Band, under the able direction of Hjalmar Wetterstrom, gave an interesting program. On Tuesday and Thursday mornings recitals were given by the students of the various departments of the Conservatory. The programs showed the high ideals prevailing at the Conservatory.

Tuesday afternoon was devoted to a joint recital by Mr. Lofgren, pianist, and Mr. Wetterstrom, cellist, both of whom played in a finished manner. On Tuesday evening, Ida Gardner, the contralto, gave a recital which afforded her even more opportunity to display the fine qualities of her art than the "Messiah"

arias. She has a well-trained voice of great beauty and sings with musicianship and dramatic instinct. Her program was chosen with admirable taste.

Oscar Thorsen, pianist, and E. A. Haesener, baritone, appeared in joint recital on Wednesday afternoon. Mr. Thorsen is the possessor of a brilliant technic and distinguished interpretative powers. Mr. Haesener sang two groups of songs, which were well received by the large audience. In the evening a concert was given by the Bethany Symphony Orchestra, under the direction of Arthur Uhe. This organization consists of about forty pieces and is doing genuinely good work. The principal number of the program was Beethoven's First Symphony. Enrico Areoni, tenor, of the Chicago-Philadelphia Opera Company, was heard in recital on Thursday evening.

Concert Performance of "Faust"

On Friday afternoon the Musical Art Society, under the direction of E. A. Haesener, and accompanied by the Bethany Symphony Orchestra, gave a program consisting of a group of part songs and of Gounod's "Faust" in concert form. The organization consists of fifty picked voices. The part songs were well sung and brought forth much applause.

The soloists for "Faust" were Marguerite, Irma Lewis; Faust, Enrico Areoni; Siebel, Ida Gardner; Mephistopheles, Uly Woodside, Bethany Conservatory. The choruses were sung with much spirit. Miss Lewis, as Marguerite, displayed a fine voice, and Uly Woodside sang magnificently. He should have a brilliant career.

On Saturday afternoon another joint recital was given by Arvid Wallin, pianist, and Arthur Uhe, violinist. Mr. Wallin, a favorite here, played in his usual brilliant style. Especially was the Rhapsodie No. 13, by Liszt, well done. Arthur Uhe is a violinist of unusual technical resources. In the evening a re-

cital was given by Irene Jonani, of the Boston Opera Company. This young artist has an excellent coloratura soprano, which was revealed to fine advantage in arias by Rossini and Meyerbeer.

The chief interest of the week was the appearance of Johanna Gadski for her third recital in Lindsborg. She received a royal welcome and was in fine form. The Auditorium was crowded for her recital, even the chorus seats being sold.

All in all, it was a very pleasant and successful week and Lindsborg may well be proud of what it is doing in the great cause of music.

Louise Edvina was soloist of a recent concert of the London Philharmonic Orchestra.

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ELENA GERHARDT GIVES FINAL NEW YORK RECITAL

Heard at Carnegie Hall for Last Time This Season—An American Group on Her Program

Carnegie Hall seemed the most distractingly stuffy and uncomfortable place in New York last Saturday afternoon, yet the heat in nowise affected the enthusiasm of the fair-sized audience which heard Elena Gerhardt's last recital of the season. The soprano has been heard to better advantage at certain of her previous appearances this year, though from the hearty ovation that greeted her it would have been difficult to gather that she was not in her most brilliant vocal state. Unmindful of the bad air and oppressive temperature, her hearers kept her busy conferring encores and, at the close of the regular program, accorded the artist a signal demonstration of esteem.

Mme. Gerhardt was heard in Franz's "Das Meer hat seine Perlen" and "Im Herbst," Schubert's "Unterscheidung," "Romance" from "Rosamunde," "Haidenröslein" and "Erlking," Marion Bauer's "Mill Wheel" and "Only of Thee and Me," Roger Quilter's "Blackbird Song"

and "April," Mrs. Beach's "Lotos Isles" and "For Me the Jasmine Buds Unfold," as well as a group of songs by Jensen and Wolf. The extras included Schubert's "Im Abendroth," Strauss's "Morgen," Brahms's "Der Schmied" and Wolf's "Heimweh."

It is superfluous at this date to enter upon a dissertation touching the soprano's interpretative art, her assets of temperament and emotional warmth. On Saturday, however, her voice was by no means at its best and she seemed disposed to force it often. In such numbers as the "Rosamunde" romance and "Im Abendroth" she showed to best account and she had to repeat Jensen's "Am Ufer des Flusses" and Quilter's "Blackbird Song." Of the American songs presented Mrs. Beach's "Lotos Isles" was distinctly the best.

Richard Epstein played the singer's accompaniments adequately. H. F. P.

Charles W. Clark to Sing at Mt. Vernon (O.) Festival

Charles W. Clark has just been engaged by the Mt. Vernon Festival Association for its annual festival to be held at Mt. Vernon, Ohio, on May 20. Mr. Clark will sing the leading baritone rôle in "The Creation."

TENTH OVERFLOW HOUSE FOR JOHN McCORMACK

Four Songs by Rudolph Ganz Sung by Tenor with Composer at Piano—"Lieder" in English

Ten overflow houses in New York during one season was the record reached by John McCormack in his recital at Carnegie Hall on April 11. At the same time the famous tenor announced another concert, his New York farewell of the season, at Carnegie Hall on April 25. His audience of last Sunday afternoon filled both the auditorium and stage.

A novel feature was the cooperation of Rudolph Ganz, the noted pianist, as accompanist for four songs which he had composed for Mr. McCormack, "Risè, O Star," "Love and Song," "Love's Rhapsody" and "The Sea Hath Its Pearls." Of these the first was the most striking, although the fourth evoked the most applause and was repeated. The effect of "Love and Song" was nullified by an unfortunate vocal difficulty in which the interpreter found himself.

Besides this group the program comprised an aria from Puccini's early "Le Villi," a set of Irish songs and a group of lieder with English translations, of

which the tenor delivered Liszt's "If I Were King" with especially stirring effect. Mr. McCormack called forth his accustomed enthusiasm and many encores were exacted.

Aside from Mr. Ganz's group, the accompaniments were played by Ludwig Schwab. Donald McBeath's violin solos were keenly relished by the audience.

K. S. C.

Atlanta Penitentiary Band Gives Its Eleventh Concert

ATLANTA, GA., April 8.—The eleventh concert by the United States Penitentiary Band and Orchestra was given at the prison Sunday under the direction of J. P. Wilhoit, and was attended by about a thousand invited guests. The concert took the form of a compliment to the retiring warden, William H. Moyer. One of the features was a march, "Homage Reconnaissant," composed by Jules Blanc, a member of the orchestra. Numbers from "Lucia," "Cavalleria Rusticana," "Tales of Hoffmann" and "Rigoletto" and several military band pieces were on the program.

L. K. S.

Mary Cavan, the American soprano, now of Hamburg, recently won success as Carmen in Barmen.

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GEORGE E. SHEA

BENEFIT FOR THE FRENCH

Casals, Ruth Deyo, Miss Townsend and Vernon D'Arnall Heard

A master cellist, Pablo Casals, contributed his services for the French people at a benefit concert given on April 8 in the Hotel Plaza. Besides Mr. Casals were Ruth Deyo, the pianist; Ruth Kingsbury Townsend, a mezzo-soprano, and Vernon D'Arnall, baritone. Mr. Casals's consummate artistry found a vehicle at this concert in Boccherini's A Major Sonata and three works by Fauré, called "Elégie," "Sicilienne" and "Papillons." He was accompanied in every case by Miss Deyo and won a great number of recalls. The Spanish cellist could not be persuaded to add an extra, however.

Miss Deyo played Chopin's C Sharp Minor Scherzo, Albeniz's shifting and subtle "El Albaicin" and Balakirev's "Islamey," which at times recalls the Liszt twelfth rhapsodie. She was roundly applauded and added an extra. Miss Townsend's offerings were chosen with discrimination and sung with taste and artistry. They comprised two choice songs by Strauss, two even more beautiful of Brahms and Carpenter's "When I bring to you coloured toys." She was also obliged to give an encore. Mr. D'Arnall's ovation was no whit less fervent than that given his colleagues. He sang the Monologue from Giordano's "Chenier" splendidly and fairly outdid himself in three folk songs of Lower Brittany. He added two numbers to quell the applause. Mrs. Edwin Lapham proved a good accompanist. B. R.

Poughkeepsie Church Music under Charles Gilbert Spross's Direction

At the First Presbyterian Church, Poughkeepsie, N. Y., on March 28, the choir, under the direction of Charles Gilbert Spross, sang "The Seven Last Words," by Dubois. The soloists were Mrs. George van Veghten, Mrs. Isaac Platt, Chester Moody, Isaac Platt and Walter Gerow. On Good Friday afternoon at the same church Mr. Spross gave an organ recital, assisted by David Schmidt, violinist, with a program of numbers by Chopin, Rubinstein, Massenet, Tschaikowsky, Grieg, Wagner and Mauder. During the Winter Mr. Spross has presented Gaul's "Holy City," Mauder's "Song of Thanksgiving," Sullivan's "Prodigal Son," Loveland's "The New-Born King," Mendelssohn's

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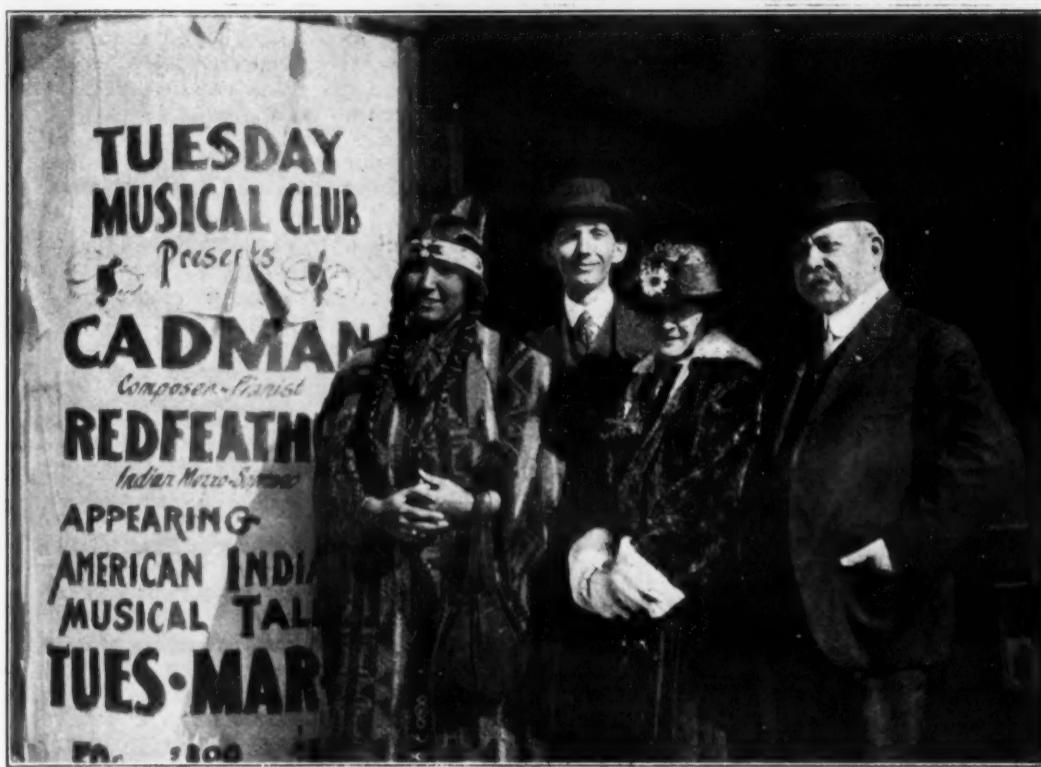
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Songs of Indian Princess Win Warm Favor of Pacific Coast Audiences



From Left to Right, Princess Tsianina, Charles Wakefield Cadman, the Composer; Maggie Teyte, the Operatic Prima Donna, and L. E. Behymer, the Los Angeles Impresario

THE accompanying snap shot was taken in front of the theater in Riverside, Cal., on the afternoon of the appearance there of Charles Wakefield Cadman and Princess Tsianina Redfeather in their "American Indian Music Talk." From left to right appear Princess Tsianina, Mr. Cadman, Maggie Teyte, the grand opera singer, and L. E. Behymer, the Los Angeles impresario. Miss Teyte expressed great interest in the young Indian soprano, and pro-

nounced her inimitable in the Indian songs. Mme. Schumann-Heink, who heard Princess Tsianina at her California home, was also most enthusiastic.

Mr. Cadman and his unique collaborator were received with enthusiasm in every city visited on the Pacific Coast trip. They will return there in late May for several additional engagements, and remain in Los Angeles during the meeting of the National Federation of Musical Clubs in June.

"Hear My Prayer," Gounod's "Galilie," Mauder's "Olivet to Calvary," and, with an enlarged chorus of 100 voices and New York soloists, his own cantatas, "The Word of God" and "The Christmas Dawn."

Ottlie Metzger and Theodor Lattermann to Leave Hamburg Opera

BERLIN, March 19.—Theodor Lattermann and his wife, Ottlie Metzger-Lattermann, will not renew their contract with the Municipal Opera of Hamburg after June 1. These artists intend to devote themselves to concert work in the United States. Herr Lattermann, who is the popular bass-baritone of Hamburg, has been called into the army as a chauffeur. The other day he did active military service until four o'clock in the afternoon and sang Hans Sachs at the opera house in the evening. O. P. J.

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Plans Almost Complete for Wichita Symphony's Next Season

WICHITA, KAN., April 9.—The Wichita Symphony Orchestra's plans for next season include six concerts for which the following soloists and organizations have already been engaged: Marie Sundelius, soprano; Marguerite Dunlap, contralto; the Manhattan Ladies' Quartet and Charles W. Harrison, tenor. Two soloists remain to be announced. Theodore Lindberg is the orchestra's director.

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SCHARWENKA IN RECITAL

Pianist's Chopin Playing a Feature of Performance in Berlin

BERLIN, March 19.—The master-pianist, Xaver Scharwenka, gave a piano recital last night in Blüthner Hall, for which three new Scharwenka compositions had been announced, to be played by Marta Siebold. The latter artist having wounded one of her fingers, however, these novelties, six preludes and études, a sonata and variations of an original theme, had to be omitted. This was regretted, as one may always expect an interesting acquisition to piano literature in a Scharwenka novelty.

But Professor Scharwenka, as pianist, was a sufficient attraction in himself. He played Chopin's Ballade and Scherzo with youthful fire and vigor. Chopin requires atmosphere and atmosphere is what Scharwenka knows how to create above all things. His fine sense of tone coloring, combined with his remarkable digital skill, produces an effect that is duly characteristic. In the succeeding Schumann's "Carnaval" one had to admire the pianist's exquisite rhythmical treatment. That the program was played according to classical tradition goes without saying in a Scharwenka concert.

The pianist has a large following in Berlin and the hall was fairly well filled with an enthusiastic audience.

O. P. J.

Musicians Aid Polish Relief Fund

An historical pageant illustrating Polish history and customs was held in the Hotel Biltmore, New York, April 8, under the auspices of the American Polish Relief Committee of New York, of which Mme. Marcella Sembrich is president. Among the musicians who participated in the entertainment in one capacity or another were Adamo Didur, Albert Janpolski, Francis Rogers, Frank Pollock, George Harris, Jr., Ernest Schelling, Timothee Adamowski, Rudolph Ganz, Nahan Franko and Sigismond Stojowski.

Henry Renner, a gifted young violinist, pupil of Max Jacobs, the New York violinist, was heard in a concert at Bowannounced for Wednesday, March 31. The regular choir of the church was assisted by the entire choir of Cathedral of St. John the Divine and the Junior choir of St. Bartholomew's Chapel. The solos were sung by Grace Kerns, soprano; Mrs. Benedict-Jones, alto; William Wheeler, tenor; Frederick Weld, baritone, and Wilfred Glenn, bass.

NEW MUSIC—VOCAL AND INSTRUMENTAL

ENGAGING indeed is a set of "Hull-House Songs," issued by Clayton F. Summy, the Chicago publisher.* There are five songs, "The Sweat Shop," "The Shadow Child," "The Land of the Noonday Night," "Suffrage Song" and "Prayer," and their author is Eleanor Smith, who, according to a prefatory paragraph by Jane Addams, has for many years been director of the music school at Hull-House. Says Miss Addams: "Four of the songs were written at various times in response to public efforts in which the residents of Hull-House were much absorbed—the protection of sweat-shop workers, the abolition of child-labor, etc."

Rarely does one encounter music called forth through a nobler desire than this. Miss Smith has labored ardently and put her best into these songs and the result is very praiseworthy. Instead of commonplace tunes and conventional harmonies, such as one might expect of the average director of music in a settlement, one finds artistically wrought songs built on individual harmonies. Miss Smith has, of course, made her music reflect the poems. For example, the whirring of the machines in the sweat-shop is faithfully reproduced in the accompaniment to the song "The Sweat Shop." The mood of the several poems is faithfully attained and the music is suffused with an indefinable something, which one can only reckon as the result of her intense interest in the work she is doing. "The Shadow Child is splendid, as is the "Prayer" to a Matthew Arnold poem," "Thou, Who Dost Dwell Alone." The "Suffrage Song," alone, strikes the commonplace and this is excusable, as it is doubtless intended as a marching song.

* * *

ARTUR P. SCHMIDT advances an admirable song, "Rise, O Star," by Rudolph Ganz, the Swiss pianist and composer. Mr. Ganz, who has won a justly deserved popularity in America as an executive artist, is a composer of rare gifts. This song is masterly in the manner in which a notable effect has been gained with a wonderful economy of means. The only unfortunate thing about it is that some very bad verse by that prolific writer of song-texts, Fred G. Bowles, has been employed. The song is published in both high and low keys.

Among the other new songs issued by the house of Schmidt are G. A. Grant-Schaffer's "From an Old Garden" and "Young Colin," and Anice Terhune's "When Summer Keeps the Vows of Spring."†

* * *

C. LINN SEILER has written a very attractive song, "In a Vineyard," dedicated to John McCormack. There is not a little of imagination in the general conception, in which Mr. Seiler has managed to rise above the average ballad style. Eric Coates's "Eildon Hill" is excellent, as is everything he writes, while "The Bard of

"HULL-HOUSE SONGS. "THE SWEAT SHOP," "THE SHADOW CHILD," "THE LAND OF THE NOONDAY NIGHT," "SUFFRAGE SONG," "PRAYER." Five Songs for a Solo Voice with Piano Accompaniment. By Eleanor Smith. Published by the Clayton F. Summy Co., Chicago. Prices 60, 50, 30, 40 and 50 cents each respectively.

†"RISE, O STAR." Song by Rudolph Ganz. "FROM AN OLD GARDEN." "YOUNG COLIN." Two Songs by G. A. Grant-Schaffer. "WHEN SUMMER KEEPS THE VOWS OF SPRING." Song by Anice Terhune. Published by Arthur P. Schmidt, Boston, New York and Leipzig. Price 50 cents each.

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Armagh," edited and arranged by Herbert Hughes, has many interesting points to recommend it. Mr. Hughes's arrangements of Irish "country songs" are always skillfully handled, and this one is no exception to his general rule. These songs are published both for high and low voice.‡

* * *

"Prayer" have all been brought out better and more convincingly thousands of times in the arias of the older Italian operatic composers.

There are English translations of the Spanish poems, the work of Nathan Haskell Dole.

* * *

THREE harmless pieces for the piano issued by the Boston Music Company are Albert Locke Norris's Minuet, and Carl Moter's "In Merry Mood" and "In the Country."§ The Minuet is rather trite and unoriginal; the other two pieces are satisfactory enough as teaching material in Grades II and III.

* * *

TWO worthy compositions for the violin with piano accompaniment, "Légende" and "Pastel," by Robert H. Prutting, conductor of the Hartford Philharmonic Orchestra, and a composer of real talent, are issued by Carl Fischer, New York.||

Mr. Prutting's compositions for the piano have been spoken of in these columns in times past. He has shown himself quite as gifted in writing for the violin and has now given us two pieces that are very creditable. The "Légende" is a good *Andante* in D major, 3/4 time, in which Mr. Prutting has given expression to sound and rational musical ideas in a sincere way. The contrast *Un poco più mosso* in B minor is effectively conceived. Slighter, perhaps, is the "Pastel," an *Allegretto con moto* in B flat major, 6/8 time, rather Schumann-esque in style. It also has admirable points. Both pieces are dedicated to the gifted young violinist, Irma Seydel, who is using them with success in her concerts this season.

* * *

The opening *Quasi Adagio* aims at profundity and to that purpose quotes in its ninth and tenth measure the motive of the *Schicksalskunde* from the "Nibelungen Ring." The *Andante tranquillo*, C major, 4/4 time, opens with a passage which is melodically the "O nuit d'amour" from Gounod's "Faust," while harmonically it has in it the "Naht euch dem Strande" from Wagner's "Tannhäuser." This doubtless represents *Marguerite*.

In the working-out section there is much skill displayed and the instrumentation is rather rich. Mr. Foerster has written a piece, which had it been

**PRELUDE TO GOETHE'S "FAUST." For Orchestra. By Adolph M. Foerster, Op. 48. Published by Carl Fischer, New York. Orchestral Score and Parts.

brought forward in the eighties or nineties, by one of the young musicians who were with Liszt at Weimar, would have had a chance of being very well received.

* * *

BLOW The Wind To-day," by Julius Harrison, one of the younger English composers and conductors, is a splendid essay in the field of eight-part choral writing.† In setting this Stevenson poem, Mr. Harrison has chosen a difficult medium wherein to express himself. Large choral writing, like this, requires experience and judgment. The young Englishman has done surprisingly well. It would be interesting to hear such a composition sung by the Musical Art Society of New York.

* * *

WHAT is announced by its publishers, the John Church Company, as "the most remarkable work of its kind," is Harriet Ware's "Undine," a composition designated "lyric tone poem for women's voices, soprano and tenor solos, with accompaniment of orchestra and piano solo, or piano alone."||

Miss Ware has set to music a poem by Edwin Markham. The work is ambitious and unquestionably effectively contrived. American choral societies that have sung Miss Ware's "Sir Olaf" in other years will doubtless find this new work of hers to their liking. Since the work was fully described by Frederick H. Martens in the issue of this journal for April 3, it is unnecessary to go into further detail here. It is dedicated to Arthur D. Woodruff. A. W. K.

††"BLOW THE WIND TO-DAY." Part Song for Eight-Part Chorus of Mixed Voices *A Cappella*. By Julius Harrison. Published by G. Schirmer, Ltd., London.

††"UNDINE." Lyric Tone Poem for Women's Voices, Soprano and Tenor Solos with Accompaniment of Orchestra and Piano Solo, or Piano Alone. By Harriet Ware. Published by the John Church Company, Cincinnati, New York and London. Price \$1.00.

his songs in French and Italian, which he supplemented with the "Tarantella Sincera" of de Crecenzo. For the thorough artistry of Mr. Ganz there was gratifying warm approval. After the d'Albert Scherzo in F Sharp Major he added the familiar Liszt "Liebestraum," and his Chopin group was similarly acclaimed. Entirely admirable qualities were displayed by Mr. Siegel in Sgambati's "Gondoliera," the Strauss "Traumerei" and Elgar's "La Capricieuse." Refined tone, crisp and facile execution and artistic restraint made his playing worthy of much praise. Richard Hageman was the capable accompanist for Mr. Siegel and for the singers.

K. S. C.

Huntington (W. Va.) Festival Not to Take Place in New City Hall

HUNTINGTON, W. VA., APRIL 5.—Announcement has been made of the definite abandonment of the plan to hold the proposed Spring Festival in the auditorium of the new City Hall, which will not be ready by the middle of May. After it was determined that the auditorium could not be used on May 14, the only date offered by Walter Damrosch, the Spring Festival Association contracted for the use of the Huntington Theater on the night of the fourteenth and wired to the director of the New York Symphony Orchestra accepting the date.

Caroline G. Pulliam, the young coloratura soprano of New York, who sang with the Lambardi Grand Opera Company on its tour in California, later accepted an engagement with the San Francisco Grand Opera Company.

ATITLE page, on which appears a picture of José Mardones, a former baritone of the Boston Opera, confronts one in examining a set of "Canciones Españolas" (Spanish Songs), by Esteban Anglada; one is further informed that the six songs were "written expressly" for that artist.¶

Interest in what Spain is doing musically is on the *crescendo*, but these songs by a composer of whom we have never before heard are hardly worthy of serious consideration. Their titles are "Brindo á tu salud!" ("Spain's Homage to Columbia"), "Dame Más" (Habana), "El Artillero" ("The Artillery Man"), "Nostalgia" ("Longing"), "Plegaria" ("Prayer") and "Tango de las Frutas." None of them is really worth while as an art-song. Only one, the "Plegaria," makes an attempt to defy the commonplace; the others woo it. And the meritorious parts of this

¶"IN A VINEYARD." Song by C. Linn Seiler. "EILDON HILL." Song by Eric Coates. "THE BARD OF ARMAGH." Edited and Arranged by Herbert Hughes. Price 60 cents each. Published by Boosey & Co., New York.

MINUET. For the Piano. By Albert Locke Norris. Price 50 cents. "IN MERRY MOOD." "IN THE COUNTRY." Two Pieces for the Piano. By Carl Moter, Op. 17. Price 40 and 30 cents each respectively. Published by the Boston Music Company, Boston, Mass.

¶"LÉGENDE," "PASTEL." Two Compositions for the Violin with Piano Accompaniment. By Robert H. Prutting, Op. 7. Published by Carl Fischer, New York. Price 60 and 75 cents each respectively.

¶"BRINDO Á TU SALUD!" "DAME MÁS," "EL ARTILLERO," "NOSTALGIA," "PLEGARIA," "TANGO DE LAS FRUTAS." Six Songs for a Solo Voice with Piano Accompaniment. By Esteban Anglada. Published by the Boston Music Company, Boston, Mass. Prices 75, 65 cents, \$1.00, 75, 60 and 50 cents each respectively.

¶"RISE, O STAR." Song by Rudolph Ganz. "FROM AN OLD GARDEN." "YOUNG COLIN." Two Songs by G. A. Grant-Schaefer. "WHEN SUMMER KEEPS THE VOWS OF SPRING." Song by Anice Terhune. Published by Arthur P. Schmidt, Boston, New York and Leipzig. Price 50 cents each.

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Frances Pelton-Jones Doing Much to Promote Popular Realization of Worth of the Harpsichord, Even in the Present Generation—Can Music Written for the Harpsichord Be Reproduced with Equal Fidelity upon the Piano?

In this day of the revival of all things antique, the harpsichord is actually coming into its own again—not, of course, the harpsichords we see in glass cases in the art museums, for, unlike the violin, a harpsichord does not improve with age, any more than does a piano, and those made 200 years ago, with their beautifully inlaid cases and yellowed keys, are naturally non-playable. But fortunately for posterity, and purely in the interest of art, a prominent Boston concern a few years ago engaged Arnold Dolmetsch, the celebrated musical antiquarian of Europe, to reproduce for them a few replicas of the best Seventeenth and Eighteenth century models, in order that music and art connoisseurs might hear the classics as they were originally intended to sound. For, as every one knows, Bach, Handel, Gluck, Haydn, Scarlatti, Rameau and other great composers of the past wrote for the harpsichord and not for the piano, the latter instrument at that time not being in existence. To quote Frances Pelton-Jones, who has become an acknowledged authority on this subject:

"The lovely, sustaining quality (really a developed overtone) which makes our grand piano of to-day so splendid for modern music, is quite destructive of the beauty of the classics, which demand perfect clarity, a cameo-like purity of tone rather than great sonority or resonance. Take, for instance, a Bach Fugue, which, to be frank, when placed upon the piano, does not appeal to the average listener. Why? Because, on account of those very overtones, it is impossible to make each voice stand out

clearly. The result is bound to be more or less of a muddle, no matter how accurately and intelligently the work is played. I often think the old masters would literally 'turn in their graves'



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could they hear their compositions produced under modern conditions.

"Why, then, I am often asked, are

there not more harpsichords and harpsichordists in America? Because (and with a big capital B) the harpsichord, in spite of its elephantine proportions, is really the most intricate and delicately constructed instrument in existence, not only very costly to produce but exceedingly troublesome to keep in tune and repair, and the foreign-made ones do not stand our climate. Then, too, it is not an easy instrument to play well. For several years' practice would be required for a good pianist to master its intricacies completely. The harpsichord is an expensive luxury, and not likely to become common, especially since Mr. Dolmetsch has been called back to Europe and the piano firm referred to above has stopped reproduction of the instrument. Personally, I should like to see a harpsichord in every representative conservatory in America, as they are to be found in most of the leading ones in Europe. I believe the 'high light' that could thus be directed upon the classics would be well worth the expense.

"I shall never forget my experience on first hearing Bach played upon the old instrument. I was in ecstasies and involuntarily exclaimed, 'Why this is a revelation. Here I have been studying Bach all my life, but feel that I have never heard him before.' I really believe my enthusiasm must have especially impressed Mr. Dolmetsch for he was insistent that I take up the study of the harpsichord, declaring that he recognized in me a particular talent for this work. Seriously, I never can be thankful enough that I was prevailed upon to do it, for the subject has opened new vistas to me in musical understanding, which the piano and even the organ (life-time studies) had failed to do.

A Puzzle Explained

"The repetitions in the classics, for instance, had always puzzled me. Why should a master mind so often repeat itself? But now it is all plain, because each time a subject enters it is capable of some new treatment, different tonal effects and coloring, when played upon the harpsichord. The really *intime* part of it is a delight. Never have I come so closely in sympathy with the old masters or been so thoroughly imbued with the classic spirit, as through the medium of the subtly responsive and fascinating tone of the harpsichord."

That the general musical public is beginning to appreciate the real worth of the harpsichord is evidenced in the number of engagements filled by Miss Pelton-Jones during the present season. In the last two months she has been particularly busy, having played fifteen to twenty times in and out of New York. Hers is more than the ordinary costumed concert. Indeed her gowns and stage effects are only accessories in a scene which breathes a genuinely vital atmosphere of the classic period. This was especially noticeable in the musical playlet entitled "Caméos du Temps Passé," recently presented at the Waldorf by Miss Pelton-Jones and Paul Dufault, the action and scenario of which were entirely original with Miss Pelton-Jones. It is a tribute to the artistic work of these two musicians that many clubs and colleges have expressed the wish to hear performances of this sketch next season.

Hubbard Discusses "Tannhäuser" for National Opera Club

"Modern German Opera" was the topic considered at the meeting of the National Opera Club of America at the Waldorf-Astoria, on Thursday afternoon of last week. The opera selected for consideration was "Tannhäuser." Wagner's work was discussed by Havrah Hubbard, the distinguished lecturer, in one of those "opera talks" with which he has won so much commendation. He related

the story of the opera graphically and prefaced it with a convincing plea for opera in English and an extension of operatic interests in America. Harriett Behnée, the soprano, was heard in "Dich Theure Halle" and Elizabeth's "Prayer," while Eva Mylott, contralto, was much applauded for her singing of "Schmerzen" and "Träume."

The Zoellner in California

PALO ALTO, CAL., April 4.—The Zoellner Quartet, playing under the auspices of the faculty committee on public entertainment, presented a program of chamber music recently in the Assembly Hall such as has not been heard here since the visit of the Flonzaleys last year. In a diversified program comprising works by Beethoven, Ippolitow-Ivanow, Tschaikowsky, Theron, Glinka and Glazunow, the artists pleased their auditors mightily. They repeated this program with similar success before the Saturday Club of Sacramento in the Clunie Theater.

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NIKISCH CONDUCTS AS DRESDEN "GUEST"

Thunderous Applause Follows His Interpretations—Vernon Stiles at the Opera

DRESDEN, March 12.—Arthur Nikisch appeared here for the first time as a guest conductor in the fourth symphony concert in the Royal Opera House on March 4. His success was tremendous, his singular powers surpassing even our highest expectations. The thunderous applause given him recalled those glorious unforgettable occasions when von Schuch, at his best, excited his audiences to unbounded enthusiasm. The program was made up of the "Leonora" Overture No. 3, Brahms's Symphony in C Minor and some Wagner selections.

Carl Flesch and Arthur Schnabel, in their sonata evening, played Brahms's op. 70 as only they can, and also the Beethoven, op. 24. As a novelty Korngold's Sonata, op. 6, was offered. Needless to say, the interpretation was above praise, although not so the work itself, which seems to have been strongly influenced by Arnold Schönberg and Richard Strauss, revealing but little individuality and inspiration.

Another composer, A. Teichmüller, entirely new here, was introduced in a concert by Lotte Kreisler, given with the baritone, Herr Bartsch, and a 'cellist, Herr Grossmann. Teichmüller was represented in solo songs, duets and songs with piano and 'cello accompaniment. Johanna Thamm also assisted as pianist and was an exquisite accompanist. The songs given have emanated from a truly musical mind. They are creations of power, inspiration and originality and are also technically interesting and dar-

ing in harmonization. The texts, mostly poems by Carl Hauptmann, and the music correspond beautifully.

Vernon Stiles sang *Tannhäuser* here yesterday as a guest in the Royal Opera. His acting won the audience at once and the critics treated him very kindly. He was not in good voice, and no wonder, considering the cold, damp weather we have been having. Mr. Stiles will sing several other rôles here, as he is supposed to have been engaged for the opera in place of Herr Lötger.

In a Brahms recital given by Karl Fehling, Prof. Léon Rains contributed several songs in his familiar dramatic way. Rains has appeared frequently in concerts for the benefit of the war sufferers and also continues to give his afternoon recitals with pupils every Saturday. He is very popular here. A. I.

Marlin Music-Lovers Enjoy Fanning-Turpin Recital

MARLIN, TEX., April 8.—Cecil Fanning's recent recital at the Arlington Hotel was delightful in character. The baritone was assisted by his regular colleague, H. B. Turpin, the pianist. Mr. Fanning's program proved that versatility is one of his possessions. His opening number, the "Pagliacci" Prologue, was dramatically sung and intelligence was a marked feature of each of his interpretations. Music lovers turned out in full force and evidently enjoyed the concert exceedingly.

Kolar Assistant Conductor of Damrosch Orchestra

The post of assistant conductor of the New York Symphony Orchestra is now held by Victor Kolar, the young American violinist and composer. In a recent issue of MUSICAL AMERICA it was erroneously stated that another violinist held this post and in justice to Mr. Kolar this correction is made.

Enjoys It Exceedingly

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Enclosed find money order for renewal of my subscription. I find your paper very interesting and enjoy it exceedingly.

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FINAL MINNEAPOLIS SYMPHONY CONCERTS

Beethoven's "Ninth" on Program as Twelfth Annual Series Comes to End

MINNEAPOLIS, April 6.—The twelfth annual series of concerts by the Minneapolis Symphony Orchestra came to a triumphant close with the performance of Beethoven's Ninth Symphony. Lucille Stevenson, soprano; Genevieve Wheat, contralto; Reed Miller, tenor; Harry Phillips, baritone, and the Philharmonic Club Chorus assisted. The symphony was given twice, on successive days. One performance marked the close of the "Beethoven Series," in which all of Beethoven's nine symphonies have been heard, the other, the last of the fortnightly evening concerts. Many attended both concerts, counting themselves fortunate in the repeated opportunity.

A very grateful response attended the successful efforts of all the performers, and the insistent demand for Mr. Oberhoffer finally brought the conductor to an acknowledgement of a rousing demonstration.

The two last Sunday concerts have also left an exceedingly favorable impression. In the former of these, four movements from Goldmark's "Rustic Wedding" Symphony found favor as the principal orchestral offering. Particularly enjoyable was Alfven's "Drapa."

The reception accorded Cornelius van Vliet, 'cellist, and the very warm applause for his excellent performance of Goltermann's Concerto in A Minor

demonstrated the hold this admirable artist rightly claims upon popular esteem.

Schumann's "Spring" Symphony was played in its entirety last Sunday afternoon and was wonderfully effective. MacDowell's "Woodland Sketches," orchestrated by Mr. Oberhoffer, won particular recognition.

Two soloists appeared on this occasion, Hannah Hoiby, a young Minneapolis singer, sweet-voiced and sincere, and Brun Labate, the orchestra's first oboe. Godard's "Légende Pastorale" and a Pasculli Fantasia, arranged by Mr. Labate with an original cadenza, were played with a remarkable tone, with virtuosity and delicate musical perception.

The Prelude to Act III, Dance of the Apprentices and Homage to Hans Sachs from "Die Meistersinger" closed the program and won for Mr. Oberhoffer the last resounding recall of the season.

Edmond Kraus made his second public appearance in Minneapolis in a lecture-recital, with "Hugo Wolf" the subject. Somewhat intimate relations between Dr. Kraus and the late composer were revealed and gave to the lecture an air of authority. A program of ten songs was sung in chronological order. The numbers chosen to represent the artistic advance of the composer were "Mausfallen-Sprüchlein," "Zur Ruh, Zur Ruh," "Ninnersatze Liebe," "Der Genesene an die Hoffnung," "Der Gärtner," "Verborgenheit," "Heimweh," "Gessang Weyla's," "Anakreon's Grab" and "Alles endet, was entstehet."

Dr. Kraus was in excellent voice and his audience duly appreciative. Stanley R. Avery accompanied the singer.

F. L. C. B.

Howard W. Marsh, tenor, a native of Indianapolis, is singing the rôle of Laczi in the production of "Sari" in that city. He was given an ovation by his home audience.

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Asa Howard Geeding, American Baritone, Finds it So—To Remain All Season

BERLIN, March 4.—Berlin probably will never be without its American colony. A number of those who have left have written that they are anxious to return, while others who several weeks ago were firmly decided to depart for America have changed their minds. Among those who, in spite of the war, find the opportunities for work and study here much greater than originally expected is Asa Howard Geeding, the American concert and oratorio baritone. Although Mr. Geeding had been corresponding with American friends relative to his immediate departure for the United States he has now decided to remain in Berlin with his wife for the entire season.

Mr. Geeding began his musical career in Cincinnati and soon became well known as a concert baritone in the middle and western States. Later he went to New York, where he rapidly became successful as an oratorio and concert artist. For a time he filled the position of baritone soloist in the Brick Presbyterian Church and he was conductor of several choral organizations in and about New York.

During this period Mr. Geeding continued his vocal studies with Franz X. Arens, while also taking a special course in music form and choir work at Columbia University. Four years ago he decided to equip himself especially for song interpretation and went to Paris, where he enlarged his French répertoire under the capable guidance of Jacques Bouhy. In oratorio he was coached by the London pedagogue, Georg Henschel.

After spending a year in Munich and a subsequent Winter in Italy Mr. Geeding came to Berlin, where he has resided ever since, making a special study of the German *Lied*. Here he has had the advantage of study with Maestro Vittorio Moratti, of the famous Lamperti



Asa Howard Geeding, the American Baritone, Who Is Now in Berlin

School, and of coaching in German diction with Eva Wilcke. In his *lieder* singing Mr. Geeding has been associated with Coenraad v. Bos. O. P. J.

SOPRANO SINGS GANZ SONGS

Elsa Alves Reveals Her Charm in Fine Program of Pianist

The recital by Rudolph Ganz on Tuesday afternoon, March 3, at the Princess Theater, New York City, served also to introduce to the general public a young soprano of considerable charm of manner and no little ability, Elsa Alves, who sang two groups of songs composed by the pianist. Her personality impressed itself upon the audience immediately. Miss Alves sang two groups, one in German, the other in English. Of these several are still in manuscript. All bear the stamp of the composer's sterling musicianship and several are especially effective, notably the "In verschwiegener Nacht," Op. 2, No. 3, and "Hinaus," Op. 2, No. 4, which Miss Alves sang with dramatic fire. Her voice is a light soprano, which is excellently controlled and she sang with taste and excellent musicianship.

Mr. Ganz played the Liszt Variations on a theme by Bach (*Weinen Klagen*), a group by Alkan, Ravel and Debussy and the Liszt "Fantasia quasi Sonata," "After a Reading of Dante." The playing of this sterling artist requires no comment, as it was, as usual, upon a high plane of artistry. In addition to the solo work Mr. Ganz played sympathetically all the accompaniments for Miss Alves.

Effective "Tannhäuser" in Brooklyn

"Tannhäuser," with Gadski as *Elizabeth*; Urius in the title rôle and Matzenauer as *Venus*, as presented by the Metropolitan Opera Company on March 30 at the Academy of Music, met with deep appreciation. The fact that Conductor Alfred Hertz's days with the Metropolitan are rapidly drawing to a close

and that Mme. Gadski was making her last appearance of the season augmented interest in the performance. However, "Tannhäuser" on this occasion was made memorable primarily by good singing and an artistic presentation of all musical values. Otto Goritz's *Wolfram* bore its usual dramatic power, and Althouse as *Walther* and Witherspoon as the *Landgraf* were highly effective. Carl Schlegel as *Biterolf*, Bayer as *Heinrich*, Ruyssael as *Reinmar*, Lenora Sparkes as the *Shepherd* and Louise Cox, Rosina Van Dyck, Minnie Egner and Veni Warwick, pages, individually contributed to the fine performance.

G. C. T.

ST. LOUIS "POP" CONCERT

Clara Wuellner, Pianist, Warmly Praised as the Soloist

ST. LOUIS, April 3.—As an aftermath of the symphony season came a "Pop" concert last Saturday evening by an orchestra of sixty men from the ranks of the Symphony Orchestra, led by Carl Mahlmann, who came here from San Salvador, where he had a commission from the government to conduct a large orchestra. He has also done some conducting in Europe.

The program was composed of such numbers as the Introduction to Act III of "Lohengrin," a Fantasie from "Tosca," the first movement of Schubert's "Unfinished" Symphony, two of the "Spanish Dances" of Moszkowski and several other numbers. This music, as a whole, was well played and thoroughly enjoyed by a small audience. The *pièce de résistance* was the performance of the soloist, Clara Wuellner, pianist, of this city, who was heard in the first movement of the Concerto, No. 1, of Moszkowski. She exhibited fine technique and much power and her interpretation, despite the fact that this was practically her début with orchestra, was excellent. Her poise and dignity were noticeable. She played an extra number. The concert was under the managerial guidance of Walter Haensche.

The St. Louis Art League Quartet added to its laurels Thursday night in its second concert at Sheldy Memorial Hall. Hugo Olk's playing in the Haydn Quartet was a joy. H. W. C.

Conductor Thunder Wins Billiard Prize of Philadelphia Club

PHILADELPHIA, April 3.—Henry Gordon Thunder, conductor of the Choral Society and Fortnightly Club and organist of St. Stephen's Church, is the winner of the first prize in the annual billiard contest among members of the Musical Art Club as a result of the tournament held this Winter in the club rooms. This year, owing to the large number of contestants, there were three classes, Mr. Thunder being winner in the first. The first prize in the second class was won by Russell M. Wagar, a popular non-professional baritone, and the third by Earl J. Pfouts, one of the violinists of the Philadelphia Orchestra. The second and third prizes in the three divisions have not been announced, as there were ties which have to be decided. A. L. T.

Mme. Kirkby-Lunn and Mme. Blanche Marchesi are included among a number of eminent artists who have instituted song recitals in London drawing-rooms for the benefit of their destitute fellow singers.

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BERLIN, March 19.—Possibly for the purpose of implanting German racial ideals among the people of invaded Belgium the German military and artistic powers, headed by General von Bissing, the Governor-General of Belgium, have joined forces to give a pronouncedly German concert in Brussels. While the German masters have of course had repeated hearings in the Belgian capital and with good success, these have not been exclusively German concerts, i. e., with program and performing artists entirely German.

The concert was given in the Théâtre de la Monnaie and the participants, numbering 325, included the Cologne Orchestra and the Gürzenich Choral Society, Hermann Abendroth conducting. The soloists were Angele Vitron, Sophie Wolf, Katharina Rohr, Modest Menzinsky, Tillmann Liszewsky and Hans Klemens.

The first part of the concert comprised Beethoven's "Leonora" Overture, No. 3; Mozart's "Et incarnatus est" and "Ave verum," Brahms' "German Requiem" and the "Freischütz" Overture. The second part, devoted to Wagner, consisted of the "Meistersinger" Vorspiel, Walther's song from the first act and the Quintet and Finale on the "Festwiese" from the same opera. Every number was considered an opportunity for a demonstration. Many officers and soldiers attended. O. P. J.

Gladys Chandler Sings Before Cadets at West Point

Gladys Chandler, the young soprano, who made an excellent impression at the Century Opera House with her histrionic and vocal ability, displayed as *Hänsel* in the production of *Hänsel and Gretel*, gave a song recital on March 28 at Memorial Hall of the West Point Military Academy, West Point, N. Y. On this occasion this young prima donna sang several opera arias to good effect, winning most vociferous applause for her charming rendition of *Musetta's* waltz song from *La Bohème*. Miss Chandler was accompanied by the Academy orchestra under the direction of Philip Egner, the teacher of music at the Military Academy.

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NEW MELODRAMAS BY LUDWIG HESS

Tenor Revealed as Composer in Berlin—Stirring Piano Recital by Ignaz Friedman—Symphony, Choral and Chamber Concerts

BERLIN, March 18.—A concert under the protectors of Princess August Wilhelm was given on Monday of last week in the Philharmonie for the benefit of the families of those killed in battle. The young conductor, Erich Ochs, brought out a novelty in a melodrama by Ludwig Hess, the tenor, words by Eberhard König, entitled, "Before the Hamburg Statue of Bismarck."

Will someone kindly tell the writer wherein the artistic value of such a hybrid product as a melodrama is supposed to lie, especially when the aid of scenic decoration is lacking? Mr. Hess has unquestionably written music that has style, but unfortunately he has not always been so successful in his orchestration. However, all consecutiveness and unity are bound to be destroyed in a melodrama where progressions are suddenly interrupted by the speaking voice, which in this instance was the voice of Dr. Wüllner, who to me never seems quite so inefficient as when he attempts to be heroic.

The program began with Brahms's F Major Symphony. Mendelssohn's E Minor Concerto gave the concertmaster of the Philharmonic Orchestra, Julius Thornberg, an opportunity as soloist. We have heard Mr. Thornberg to better advantage, but he played the *andante* with ingratiating effect. The vocal soloist, Frau Loeffler-Burckhard, cancelled her engagement at the last moment and the concert ended with the "Meistersinger" Vorspiel. In between, the contralto, Hertha Dehmow, had sung Brahms's "Auf dem Kirchhof" with mellow voice and good musicianship, though her performance was decidedly lacking in dramatic accent. With two little novelties by M. v. Kameke, the singer was unable to attain any considerable success, but this was certainly not her fault.

Next door in Beethoven Hall, Ignaz Friedman held his large audience in suspense with his insistence upon the unexpected. A curious fact about this brilliant virtuoso is his tendency to indulge in sudden contrasts. In his truly masterful performance of the Godowsky-Strauss waltz, "Künstlerleben," this tendency was evidenced in some abrupt dynamic transitions. Unbounded admiration was expressed for the wealth of nuances, the depth of poetry, which he displayed in Chopin's Polonaise. Unquestionably, Ignaz Friedman, as pianist, is *sui generis*—an astounding technician and an artist of unique inspiration. It is our conviction that his success in America will be extraordinary.

At the matinée rehearsal of the eighth symphony concert of the Royal Orchestra, under Richard Strauss, two numbers that stood forth in glowing relief were the conductor's "Sinfonia Domestica" and Wagner's "Siegfried Idyll." Also on the program was Beethoven's Seventh Symphony. As usual, the house was filled completely.

In the third of the season's concerts of Heinrich Grünfeld, Prof. Bernhard Dessau, Prof. Mayer-Mahr and the Royal Opera basso, Paul Knüpfer, assisted. The Schubert Trio in E Flat Major was interpreted exquisitely. Prof. Mayer-Mahr's treatment of the piano part was as poetically effective as Grünfeld's singing cello and Dessau's artistically discreet accentuation of the violin part. Paul Knüpfer, with his noble bass, sang several songs of Schubert with all the artistry for which he is noted.

Whenever Bach's High Mass is given, the musical world of Berlin flocks to the performance as to an event of epoch-making significance. And of all the interpreters of this classic masterpiece, none has ever been quite equal to Prof. Siegfried Ochs, with his incomparable choral society. So last Monday the war, for once, seemed forgotten. The solo quartet was made up of Eva Lessmann, soprano; Lula Mysz-Gmeiner, contralto; George Walter, tenor, and Herr von Raatz-Brockmann, basso. The violin solos, "Laudamus te" and the "Benedictus," were superbly played by Julius Thornberg.

The Vienna Royal Opera has had something of a scandal in miniature. In the rehearsals for the première of Hans Pfitzner's "Der Arme Heinrich," the composer insisted upon conveying his wishes direct to the artists. To this the stage manager, Wilhelm Ritter von Wyretal, objected, politely requesting Herr Pfitzner to make his wishes known to him and promising to see to it that they were carried out. The composer, however, persisted in his course until the stage manager quietly left the stage. This aroused the ire of the sensitive composer to such an extent that he also refused to be present, even at the general rehearsal, or to appear on the stage to bow his acknowledgements on the evening of the première. At the latter event he merely rose from his seat in his box to accept the homage of the audience.

Paul Hansen, the tenor of the Charlottenburg Opera, who, soon after the outbreak of the war, severed his contract with that establishment to go to America, has returned and has been re-engaged at Charlottenburg. O. P. JACOB.

"Carmen" Opens San Francisco's Opera

SAN FRANCISCO, April 1.—The San Francisco Opera Association is to begin its season by producing "Carmen" in Scottish Rite Auditorium on Monday evening, April 12. A second opera will be produced at the end of the same week. The promoters have decided to proceed deliberately and with the least necessary expense in trying out the project of establishing permanent opera at popular prices, keeping within the limits of the fund raised by the guarantors. Additional productions will be given as the public support warrants, and it is believed that there will be generous patronage for five or six performances each week. Josiah Zuro, late of the Bevani Company, is the director, and he has a good home-talent chorus in training. The principals include Alice Gentle, Johanna Kristoffy, Mrs. L. Foster Young, Esther Mundell and Ida Von Weick. T. N.

Quartet of Soloists in Brooklyn Festival Concert

At the musical festival given under the auspices of the Ladies' Aid Society at the Bushwick Avenue M. E. Church, Brooklyn, on Thursday evening, March 25, Kathryn Platt Gunn, violinist; Adelaida Fischer, soprano; Katherine M. Meyers, pianist, and Marion Jean, reader, provided the program. Miss Gunn won much favor in Sarasate's "Gypsy Airs" and Kreisler's "Caprice Viennois" and "Liebesfreud." She was encored after both groups, playing a Friml Lullaby after the first and d'Ambrosio's Canzonetta after the second. Groups of songs by MacDowell, Willeby, Carey, Homer, Brewer and Woodman gave Miss Fischer an admirable opportunity. She was well received. Miss Jean's readings and Miss Meyers's piano solos were also enjoyed.

Closing of Two Providence Series

PROVIDENCE, R. I., April 3.—The Providence Art Club gave the last of its ladies' afternoons yesterday when Lucy Marsh, soprano, and Franklin Holding, violinist, were the entertaining artists. A large audience was delighted with the program. Mr. Lacey-Baker gave the last of his series of organ recitals in Grace Church on Saturday evening, assisted by Mrs. Ada Holding Miller, soprano; Franklin Holding, and Joseph F. Grocock, pianist. Edwin E. Wilde, organist at St. Stephens, also gave a program. G. F. H.

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CHURCH MUSIC REFORM ADVANCED BY SOCIETY OF ST. GREGORY



Some of the Delegates to the Convention in Baltimore of the Society of St. Gregory of America

In the center, seated, from left to right: Rev. James O. Boylan, Philadelphia, Treasurer; Rev. Leo P. Manzetti, Baltimore, Vice-President; Rev. E. M. McKeever, Pittsburgh, Spiritual Director; Nicola A. Montani, Philadelphia, Secretary, and Editor of "The Catholic Chorister."

Standing before Doorway: Roman Steiner, Baltimore; James McDavitt, New Brighton, S. I.; John P. Hession, Boston; Mr. Baumer, Baltimore; Mr. Mayland, Brooklyn.

BALTIMORE, April 9.—The second annual convention of the Society of St. Gregory of America was held in Baltimore this week. The society is composed of Catholic organists and choirmasters and those who are interested in the promotion of the true type of sacred music. Many prominent musicians were in attendance and all sections of the country were represented by delegates.

The convention opened on Tuesday with the celebration of Pontifical High Mass in the Cathedral, His Eminence, Cardinal Gibbons presiding. The music of this opening service was given by the Schola Cantorum of St. Mary's Seminary, 100 voices, under the very efficient direction of the Rev. Leo P. Manzetti. A mass by Botazzo was impressively sung, and among other interesting numbers was a new "Credo," by Nicola A. Montani, this work being sung in alternate fashion by the 300 seminarians in the body of the church and the "Schola" in the choir.

Among the important topics which were considered at the various meetings were: "The introduction of plain chant in the schools as part of the regular curriculum"; "The establishment of training schools for organists"; "The introduction of male choirs"; "The training of choir

boys"; "The rendition and accompaniment of Gregorian chant."

Bishop Schrems, of Toledo, Ohio, urged the elimination of church music that appealed mainly to the senses and passion and made a strong plea for the restoration of the Gregorian chant. He reviewed the history of church music and outlined certain reforms and regulations necessary in the present day. He demonstrated the need of adequately trained organists and choirmasters in this country, so that the reform work might be carried on effectively.

The Society of St. Gregory is rapidly growing and extending its influence throughout the country. It aims to carry on the movement of church music reform according to the principles advocated in the "Motu Proprio" of the late Pope Pius X. A magazine has been issued to keep the members in touch with the work accomplished.

A sacred concert was given on Thursday afternoon, under the auspices of the Society, at the Peabody Conservatory, the program being supplied by the Schola Cantorum of St. Mary's Seminary, with the Rev. Leo P. Manzetti conducting. The object of the concert was to demonstrate the different kinds of liturgical music which the Roman Catholic regards as

effective for divine service. The program was chronologically arranged, the first part illustrating examples of Gregorian Chant or compositions conceived along traditional lines. This section was interesting historically, and the archaic style, which to modern musical minds seems devoid of worldly dramatic values, became quite impressive, especially under the careful treatment the seminarians gave. The Rev. Mr. Manzetti appreciates the ecclesiastical charm of these elevated and antique forms, and, naturally, does not fail to make them spiritually effective.

Part Two of the program, containing examples of the seventeenth and early eighteenth century style, as well as some admirable modern liturgical music, displayed the importance of polyphony, arrangements of the so-called "Falsobordone"—harmonization in thirds and sixths which once were considered inadmissible—and other contranuntial devices which were brought to perfection by Palestrina, and in present times have been carried to great complexity by such composers as Perosi, Wiltberger and Montani. Interspersed among these vocal numbers were some organ voluntaries, a very interesting group of original compositions played by the com-

poser, Pietro Alessandro Yon, who is the organist at St. Francis Xavier, New York. Signor Yon's compositions were much admired and his playing commanded earnest attention.

After the concert the members were received by Cardinal Gibbons, who spoke upon the influence of good music as the means of uplifting the taste of the people and congratulated the society upon the work accomplished at this convention and in general. A banquet was held at the Hotel Rennert on Thursday evening as the closing function of the convention. The officers elected for the coming year are: President, The Very Rev. E. R. Dyer, D. D. S. S., Baltimore; spiritual director, Rev. E. M. McKeever, Pittsburgh; first vice-president, Rev. Leo P. Manzetti, Baltimore; vice-presidents, Rev. J. M. Petter, Rochester, N. Y.; Rev. S. M. Yenn, Fort Wayne, Ind.; Rev. Louis Bouvier, Montreal, Canada; Rev. Mr. Laboue, San Antonio, Tex.; Rev. Domenie Waedenswiler, Mt. Angel, Oregon; Rev. Mr. Evans, Cincinnati, O.; Aloysius Rhode, St. Louis, and Dr. James H. Reilly, Boston; treasurer, Rev. J. H. Boylan, Philadelphia; secretary and editor of the society bulletin, "The Catholic Chorister," Nicola A. Montani.

FRANZ C. BORNSCHEIN.

RAPPOLD SINGS IN KUNWALD PROGRAM

Cincinnati Orchestra and Noted Soprano Heard in Stirring Program

CINCINNATI, O., April 12.—For attractiveness of program and distinction of performance the fourteenth pair of Symphony concerts given Friday afternoon and Saturday evening at Emery Auditorium were notably conspicuous.

To the Dvorak "New World" Symphony an interesting interpretation was given by Dr. Ernst Kunwald. He did not over-accentuate the syncopated rhythms, but read the whole work with scholarly insight. The *Largo* met with an ovation, with the lovely English horn solo played artistically by Mr. A. Rabbu. Overwhelming enthusiasm again greeted the conductor and his men as they concluded the ripping *Scherzo* and the highly colored finale. Dr. Kunwald took the "Euryanthe" Overture at great speed, and its dash and abandon pleased the audience immeasurably. The playing of the "Lohengrin" Prelude was one of Dr. Kunwald's best achievements and the "Ride of the Valkyries" was given a thrilling performance.

The soloist of the series was Marie Rappold of the Metropolitan Opera Company. Mme. Rappold's remarkably beautiful voice and her unusually good production were as much in evidence as ever, with added emotional warmth and a wider range of vocal coloring. Her two numbers, "Wie nahte mir der Schlummer" from "Der Freischütz" and "Elsa's Dream" from "Lohengrin," together with her encore, "Dich teure Halle," made great demands upon her, which she was amply able to sustain. She made an exceedingly good impression on the audience and received the most enthusiastic measure of applause.

The Conservatory Orchestra scored a

large success in its fourth concert last Monday evening. The orchestra having outgrown the Conservatory Hall, has had to look elsewhere for adequate accommodations. The experiment of giving a students' concert in Emery Auditorium proved thoroughly justifiable in the brilliantly delivered program. The orchestra was at its best, playing with great enthusiasm, color and elasticity under Signor Tirindelli, in the "Sicilian Vespers" Overture of Verdi, Glinka's "Kamarinskaja," Mr. Tirindelli's charming "Interludio" and two movements of Tschaikowsky's Fifth Symphony. The soloists were on a par with the excellency of the orchestra, and comprised Mrs. William A. Evans's mezzo-soprano, a gifted pupil of John A. Hoffmann; Robert Schenck, violinist, a talented Tirindelli pupil, and Inez Gill, an able 'cellist, pupil of Theodor Bohlmann. A. K. H.

VERA BARSTOW IN MAINE

Violinist Delights Hearers in Portland Concert of Macfarlane

PORTLAND, ME., April 12.—The popular violinist, Vera Barstow, was the assisting artist in the seventeenth municipal organ recital last Thursday evening. She was most enthusiastically applauded by the immense audience and had to respond with an extra after her second group. Her last number, an "Indian Dance," by Victor Kolar, in manuscript, was most interesting and made a strong impression with its quaint rhythms. Miss Barstow was recalled, but declined to play again. Will C. Macfarlane was in his usual fine form and gave a very interesting organ program. His playing of the "Ride of the Valkyries" was masterly.

William R. Chapman, the conductor of the Maine Music Festivals, has announced that Mme. Melba and Emilio de

Gorgorza have been engaged for the next festival in the Fall.

Rudolph Ganz, the eminent pianist, has taken a camp at Naples, Me., near Sebago Lake for the Summer months, which he will occupy with his family and pupils. He will come into Portland every week to give instruction. A. B.

GEORGE HARRIS'S RECITAL

New Cycle by Moussorgsky Feature of an Artistic Program

George Harris, Jr., the tenor, gave a recital in the Bandbox Theater, New York, on April 13. Mr. Harris is an exceedingly artistic singer and furthermore he possesses a rare gift for making program. One other artistic virtue has Mr. Harris—he translates foreign songs with taste and fine discrimination. His program at this recital included a worthy novelty in the form of Moussorgsky's cycle, "Without Sunlight." It is the first time these songs have been heard in this country; they are characteristic of their composer—rich, expressive, wholly sincere and trenchant. The third and fourth, "Elegy" and "On the Water" are splendid works and worthy of being orchestrated by some one fitted for the task.

Alfred Bruneau is heard none too often from our concert artists. His "Happy Vagabond" is an exquisite art song, a gem of the first water. It was sung with delicacy and penetration. The same composer's "Round of the Little Maidens" also made a deep impression.

Four Percy Grainger songs, "Willow," "Dedication," "Died for Love" and "A Reiver's Neck Verse," served to conclude the program. They are all worthy of being heard and Mr. Harris extracted a notable amount of sentiment from them. One cannot forbear mentioning enthusiastically the tenor's interpretations of songs by Gluck, Beethoven and Bach. In the last named composer's "Mich, kann kein Zweifel stören" and "Seht, was die Liebe tut" he was cap-

ably assisted by Michael Banner, violinist. Walter H. Golde furnished the piano accompaniments and acquitted himself of his task creditably.

B. R.

RECEPTION TO GERHARDT

Music Program in Honor of Soprano at von Ende School

Mr. and Mrs. Herwegh von Ende gave a reception to Elena Gerhardt, the noted lieder singer, which attracted a distinguished gathering of artists and persons prominent in society. Lawrence Goodman, the pianist, member of the faculty, aroused the audience with his artistic interpretations. Beatrice Ragsdale, artist pupil of Hans van den Burg, shared the pianistic honors with her musical, temperamental and crisp, clean-cut playing. Rosamond Young, artist pupil of Adrienne Remenyi, attracted attention by her warm voice and exceptional dramatic and interpretative powers, and Ottlie Schillig, the gifted artist-pupil of Adrienne Remenyi, again enthused her hearers with her honest, unalloyed art and beautiful voice. Sergei Kotlarsky, as usual, captivated all by his pyrotechnics and luscious tone.

The guests included Ex-Governor Foss of Massachusetts, Count Revertera, Mrs. Ossip Gabrilowitsch, Mrs. Rudolph Ganz, Mrs. Alfred Herz, Albertina Rasch, Mrs. Shepard, Mr. Ivins, Marion Gregory, Hon. Abraham Greenberg, Baroness Rottenthal, Mrs. Adele Krueger, Dr. and Mrs. George J. Smith, Theodore Sutro, Mr. and Mrs. Herbert L. Pickle, the Misses Manley, Mr. Foley, Minnie Tracey and others.

Winthrop Ames, the manager of the Little Theater, has found that this theater, in which many concerts have been given throughout the season, cannot be run on a profitable basis for theatrical attractions. This is because of its limited seating capacity. It is to be torn down at the close of the season and rebuilt, changing its capacity from 300 seats to 1,000.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

There was a large attendance on Monday night at the American Institute of Applied Music, New York, when pupils of Leslie Hodgson gave a recital. Mr. Hodgson is happily equipped as a teacher. His years of experience abroad as a *Vorbereiter* for Mme. Carreño and his sound musicianship and high artistic ideals have stood him in good stead. These fortunate circumstances were convincingly reflected in the work of his students. The program consisted of Handel's "The Harmonious Blacksmith," played by Mary W. Newton; the Handel-Lavignac air from "Susanna" and Paganini-Schumann Caprice, played by Kitty Lippner; Chopin's Prelude, No. 15 and Scherzo in B Flat Minor, played by Watson H. Giddings; Sinding's Variations, Op. 2, for two pianos, played by Rose Innes Hartley and Rose Edith Des Anges; Liszt's Cantique d'Amour, played by Louis R. Kepell; Cyril Scott's "Asphodel" and Debussy's Danse, played by Miss des Anges; Saint-Saëns's Rhapsodie d'Auvergne, played by Miss Hartley, and Hiller's Concerto in F Sharp Minor played by Mr. Giddings with Miss de Anges at the second piano.

* * *

Bernhard Steinberg, widely known in New York musical circles both as a concert baritone and vocal instructor, gave a recital of his pupils at Aeolian Hall, New York, on Sunday evening, April 11. Assisting the pupils were Elias Bronstein, cellist, who won favor in solo pieces by Popper, Casella and Tschaikowsky, and Clarence Dickinson, who presided at the organ.

The first part of the program consisted of anthems by Mendelssohn and Gounod, and oratorio arias and sacred songs by Spicker and Haydn, sung by Lucille Bradley and Mrs. J. Levine, songs by Spross, Woodman and von Fielitz sung by Elsie Goldsmith, Anna Halpern and Mera Machness. In the second part Boris Beresin sang an aria from "Eugen Onegin" by Tschaikowsky, Shirley Fink a "Butterfly" aria, I. Bernardi a "Tosca" aria, Leona Sherwin an aria from "Aida," Mrs. J. Levine an aria from Saint-Saëns's "Samson" and Gladys Hays Barth a "Cavalleria" aria. Miss Sherwin, Mrs. Levine, Mr. Bernardi and Mr. Steinberg closed the program with a good rendition of the "Rigoletto" Quartet. William J. Falk was the efficient accompanist for the singers.

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MR. BACHMANN PROVES HIS HIGH ARTISTIC RANK

Recitalist Shows His Complete Control of Everything Demanded by Modern Violin Technique

Alberto Bachmann, the French violinist and composer, gave a recital at Rumford Hall, New York, on Friday afternoon, April 9, assisted by Erno Rapee, a Hungarian pianist, who made a single appearance last season, also in company with Mr. Bachmann. There was an audience of fair proportions and it applauded the violinist and his assistant with no little enthusiasm after their playing of Beethoven's A Major (Kreutzer) Sonata.

Mr. Bachmann is unquestionably a violinist of high rank. He plays with superlative ease, he commands virtually everything that our modern instrumental technique demands and he does it all with no display of effort. He gave the hearer the impression that he could give a half dozen recitals a month quite as efficiently as one and that the giving of one did not require months of preparation. He was at his best in the Saint-Saëns Introduction and Rondo Capriccioso, which, in the present writer's opinion, he played as it has rarely been played in this city. There was a rhythmic incisiveness, a piquancy, a variety of tempo in his presentation of this piece that was thrice admirable. Beethoven's Romances in F and G Major, the Weniawski "Faust" Fantasy, the Prelude to Act III of Walter Damrosch's "Cyrano," a Moszkowski Caprice, dedicated to him by the composer, his own noble setting of a Locatelli Air and a group of his own pieces completed the list.

Of Mr. Bachmann's compositions it is possible to record that in them he expresses what he feels, always naturally and sincerely. His music, neither too old nor too modern, strikes a happy medium. On this occasion he played an Arioso, a Mazurka in D Minor, a Spanish caprice, "Cádiz," a Ballade and a "Tema con Variaciones," the last named for violin alone. He was made to feel that his compositions were much enjoyed by his hearers. Mr. Rapee played the piano accompaniments intelligently as well as accomplishing his share in the sonata with credit.

A. W. K.

POWELL-WILLIAMS RECITAL

Violinist and Tenor Heard Jointly in Harrisburg, Pa.

HARRISBURG, PA., April 11.—Evan Williams, the noted concert tenor, and Maud Powell, the celebrated violinist, gave an artistic concert in the Chestnut Street Auditorium, Harrisburg, last Thursday evening, which proved to be one of the most elaborate musical events of the season. The program was so well arranged as to thoroughly please the large audience.

Evan Williams sang a program entirely in English and the audience demanded numerous encores. His offerings included favorite songs of American composers, oratorio numbers and an aria from "Carmen." Besides displaying a most beautifully rounded voice of the purest quality, Mr. Williams proved himself a master of interpretation. His more popular numbers, which included Bartlett's "A Dream" and Neidlinger's "Sweet Miss Mary," were exceptionally well received.

Mme. Powell captivated her audience with a charm of grace as well as with her playing. Of her répertoire she gave freely. Fiorilla's Prelude in C Minor, exquisitely played by Mme. Powell, was no less well received than Bach's Prelude in E Major. The "Caprice Viennois," by Kreisler, and the Musette, Sibelius-Powell, might be termed the most admired numbers of the program. The Spanish Dance No. 8, by Sarasate, was spiritedly interpreted by the violinist. The program was brought to a most successful close with the Bach-Gounod "Ave Maria," by Mme. Powell and Mr. Williams, with Carl Bernthalier at the piano. This was most delightfully done and splendidly received. Francis Moore was the accompanist of Mme. Powell.

G. A. Q.

A festival of Jewish music under the auspices of the Society of the Jewish Institute will be held Sunday evening, April 25, in the auditorium of the Washington Irving High School, New York. Arrangements have been made to have every phase of Jewish music, from synagogue hymns to folksongs, presented.

WHAT PROMINENT SINGERS SAY OF THE GILBERT SONGS

CHRISTINE MILLER

CONTRALTO

Dear Mr. Gilberté:
Yes, indeed, I have been singing your beautiful song, "Ah! Love, but a Day," and with great success, as you can see by the programmes that have been sent you at various times. On the 21st of this month I am using it on my programme at Ashtabula, Ohio, in the artists' course there. Thanking you for this delightful song.

Cordially yours,
CHRISTINE MILLER

FLORENCE ANDERSON OTIS SOPRANO

Dear Mr. Gilberté:
I very rarely sing a programme without one or two of your charming songs on it, my greatest success being with your brilliant waltz song, "Moonlight and Starlight" and "A Maiden's Year and Nay," which won me great success at the Maine Festival, "Song of the Canoe" and your exquisite "Land of Nod," which I always have to repeat, are found on my programmes.

Sincerely yours,
FLORENCE ANDERSON OTIS.



MYRNA SHARLOW SOPRANO

Dear Mr. Gilberté:
I have sung your song, "Ah! Love, but a Day" at several concerts lately and can say for it that I had as much pleasure singing it as it seemed to give to those who listened. It is a beautiful song and I love to sing it. I enclose a newspaper clipping which gave your song a splendid notice.

Most sincerely,
MYRNA SHARLOW

SYBIL SAMMIS-MACDERMID SOPRANO

My Dear Mr. Gilberté:
I have wanted for some time to tell you of the success I am having with your new song, "Ah! Love, but a Day." It is so effective that I will use it the entire season on my recital programs, and that is the best compliment I can pay you.

Wishing you the great success you deserve with your compositions, I am, Cordially yours,

SYBIL SAMMIS MACDERMID.



Mr. and Mrs. FREDERICK GUNTHNER BARITONE and SOPRANO



Dear Gilberté:
It gives me much pleasure to write and tell you that two of my most successful songs are your "For Ever and a Day" and the "Two Roses," which I use on all my programmes and which never fail to win my audiences. Mrs. Gunther has the same success with your Minuet La Phyllis and the charming "Evening Song."

Gratefully, your friend, FREDERICK GUNTHNER

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SPIERING PLAYERS IN ADMIRABLE CONCERT

Works for Strings Played Ably by Brooklyn Orchestra of Women

With the first concert of the Woman's Orchestral Club at Memorial Hall, Brooklyn, on Monday evening, April 12, Theodore Spiering added another artistic feather to his cap. That he has virtually founded a new organization, made up of women, who play stringed instruments, and brought them to such a point of efficiency in such a short time speaks volumes for his ability, already proven in America and Europe as violinist and conductor.

The organization, comprising forty players, is decidedly not an amateur body. In its ranks are many women, violinists and 'cellists, who have been heard as soloists in public with good results. Mr. Spiering has drilled them without a touch of the academic and the result is that their performances are free, inspiring and live in character. Handel's Concerto Grosso in F, the incidental solos well played by Marguerite Moore Judson and Kathryn Platt Gunn, violinists, and Laura Tappen, 'cello; Greig's "Two Elegiac Melodies," Op. 34; a charming Scherzo by Carl Ehrenberg and A. Walter Kramer's "In Elizabethan Days" comprised the first half of the program. In the second part Bach's D Minor Concerto for two solo violins with string accompaniment was the *pièce de résistance*. It was superbly played, not in the manner in which one frequently hears it, when the solo parts are made to stand out as units, but in true ensemble style, as Bach conceived it. Beatrice Horsbrugh and Laura Clark, two very accomplished young violinists, delivered the solo parts in admirable fashion. Closing the program were the Elegie and Valse from Tschaikowsky's Serenade for Strings, Op. 48.

Mr. Spiering was called out several times to bow in response to the applause and at the end of the program shared the plaudits with his players who had performed so finely under his baton. The playing of Bach and Handel during a first year is but another instance of Mr. Spiering's judgment and sterling musicianship. He has already a really meritorious organization and with it it would seem possible that he will accomplish notable results, exploring the rather neglected field of modern composers' works for string orchestra, which conductors of our symphonic orchestras do not seem to be able to prepare, owing to the amount of time required for the rehearsing of works for full orchestra.

A. W. K.

Busoni Wins Admiration of St. Louis Audience

ST. LOUIS, April 10.—Although not a particularly large audience, it was a profoundly admiring one that listened to the eminent Italian pianist, Ferruccio Busoni, at the Odeon last Tuesday evening. Mr. Busoni opened his program with his own arrangement of the Prelude and Triple Fugue in E Flat, by Bach, which was superbly given. Then came the Beethoven Sonata in C Minor, Op. 111,

the Schumann "Fantasiestucke" and Six Etudes after Paganini, by Liszt, with certain additions and elaborations by Mr. Busoni. It included the familiar "Campanella," which was warmly applauded. The pianist added a Chopin Valse as an extra, after rounds of violent applause.

H. W. C.

DIRECTOR OF COMBS CONSERVATORY GIVEN ANNIVERSARY HONOR



—Photo by Marceau.

Gilbert Raynolds Combs, Director of Combs Conservatory of Music, Philadelphia

PHILADELPHIA, April 9.—The faculty of the Combs Conservatory of Music tendered to Gilbert Raynolds Combs, director of the institution, a testimonial concert in commemoration of the thirtieth anniversary of the Conservatory, last Friday evening. The program included solo and ensemble numbers, all compositions of Mr. Combs, performed by the following artists: Virginia Snyder, Adele Hudnut, Elvira Frantz, piano; Mabel Phillips, Virginia Snyder, soprano; John R. McNeill, tenor; Henry Schradieck, violin; William Geiger, viola; Charles M. Schmitz, 'cello; Dr. Hugh A. Clarke, Mrs. J. R. McNeill, accompanists. Sixteen students of the violin department also took part. Addresses were made by Dr. Clarke and Mr. Schradieck, the latter presenting to Mr. Combs, on behalf of the faculty, a beautiful grandfather's clock, with chimes.

Admirable Qualities Revealed in Contralto's Boston Recital

BOSTON, April 10.—Harriet Sterling Hemenway, contralto, gave a song recital on Thursday evening last in Steinert Hall, before a large and keenly enthusiastic audience. Her piano accompaniments were played by Harris S. Shaw, whose interpretations were in exact accord with the thought of the singer. Mrs. Hemenway's program ranged from Gluck, Handel and Rossini, through Brahms, Wagner, Schubert, Wolf and Reger, to a few of the lighter French songs of Hüe, Debussy and Fauré, and



CHRISTINE MILLER'S TRIBUTE to the Stieff Piano

March 15th
1915

My dear Mr. Stieff,

The splendid Chas. M. Stieff Concert Grand piano which you sent for my recital yesterday at the Peabody Institute gave me such unusual pleasure that I cannot resist sending you my sincere thanks. The beautiful "singing" tone, the exquisitely sustained quality, the lightness of action, and the support to the voice were truly remarkable.

But my own Stieff piano, purchased several years ago, had prepared me for all these good points.

Cordially yours
Christine Miller

closed with a well-chosen group of English songs.

Mrs. Hemenway's voice is of rich quality, brilliant and mellow. It is a real contralto, but with an exceptionally extensive range. Her management of it gave evidence both of sound schooling and intelligent control. Full proof of her vocal flexibility was given in the recitative and aria from "Semiramide," Rossini, which she sang fluently and with ease. In diction, Mrs. Hemenway leaves nothing to be desired. Her evident fondness of German made her songs in that tongue stand out.

In her English songs, the singer was exceptionally happy in Mr. Whelpley's "Tis Spring-time on the Eastern Hills," the Cyril Scott "Lullaby" and "To a Messenger," Frank La Forge. W. H. L.

Programs of Toscanini Concerts

The programs for Arturo Toscanini's two concerts in the Metropolitan Opera House have been announced. Next Sunday night's program will contain an overture by Sinigaglia, Debussy's "La Mer," Strauss's "Don Juan" and the Second Symphony of Brahms. On Friday afternoon, April 23, Beethoven's Sixth Symphony, Sibelius's "En Saga," Roger-Ducasse's "Sarabande," Dukas's "L'Apprenti Sorcier" and the overture to "Tannhäuser" will be played.

Henri Scott Soloist with Eurydice Club of Toledo

TOLEDO, O., April 9.—The Eurydice Club gave its second concert of the season last evening at the Valentine Theater before a large audience. It was one of the most delightful affairs of the many that have been provided by this organization. The club's singing was

up to its highest standard and its soloist, Henri Scott, was the peer in talent and personality of any artist who has appeared with it. The club sang seven choruses, in two of which Mr. Scott also was heard. They were all admirably done. Mr. Scott made a most favorable impression in his solo numbers and was called on for several encores. Mrs. John Gillet was the accompanist for the club, while Mrs. Otto Sand, the director of the Eurydice, was the accompanist for Mr. Scott. F. E. P.

Texas Girl Soloist at Peace Memorial Meeting

Zona Maie Griswold of Dallas, Tex., is to be the soloist at the meeting of the National Peace Memorial Association which is to be held in the Coliseum at Dallas on May 7. Miss Griswold was a pupil of C. B. Shirley at the New England Conservatory, then went to Berlin to study with H. W. Kaiser of the Kurfürsten Opera, whence she was called home last May to be the soprano soloist at the Texas State Sängerfest. This Winter she has been pursuing her studies in New York with John Walter Hall, and has been doing operatic, recital and church work. Miss Griswold expects to appear in concerts through Texas and Oklahoma during the month of May and then to return to her duties in New York.



ADELAIDE FISCHER SOPRANO

Unanimous praise from 14 New York City papers after recital of Jan. 11, 1915, at Aeolian Hall. Booklet of Criticisms from her personal representative, John H. Livingston, Jr., 389 Fifth Ave., or CHARLES L. WAGNER, 1451 BROADWAY, NEW YORK CITY

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CONCERT AIDS MUSIC SETTLEMENT WORK

Negro Performers in Program of Works by Composers of Their Race

For an audience which was three-quarters white, the Music School Settlement for Colored People in New York created a serious interest and a certain sunshiny enjoyment at its annual concert, given in Carnegie Hall on Monday evening, April 12. The execution of the program under the leadership of J. Rosamond Johnson, which was the outcome of six months' ensemble work, showed clearly the earnest intent, hard work and real interest in music. It was an indication of the future possibilities of this work rather than of the present conditions which have been little more than chaotic.

With the exception of Stephen C. Foster's "Old Kentucky Home," the entire program was composed of works from the pens of negroes. Three solos sung with a great deal of musical taste and beauty of tone by Roland W. Hayes were: "The Glory of the Day was in Her Face" by Harry T. Burleigh; "Life and Death," by S. Coleridge-Taylor, and J. Rosamond Johnson's "Morning, Noon and Night."

The singing of old negro spirituals by a chorus of men provoked interest, although the singers were not always at one with the key. J. Rosamond Johnson's "Roll dem Cotton Bales," a characteristically tuneful and rhythmical composition sung by the composer with the orchestra, was repeated. The Hon. Charles W. Anderson addressed the audience concerning the needs of the Settlement. The program concluded with the "Wedding Feast" from S. Coleridge-Taylor's "Hiawatha."

A. S.

NIELSEN IN BOSTON CONCERT

Popular Soprano Heard with Messrs. Fornari and Renaud

BOSTON, April 11.—Alice Nielsen, with Rodolfo Fornari, baritone of the Boston Opera Company, and Emilio Renaud, pianist, was the principal soloist at the extra concert of the Tremont Temple series given on April 8 in Tremont Temple. Miss Nielsen sang English songs, a French group, and the aria, "Un bel di" from "Madama Butterfly." Her English songs were, "The Spirit Flower," Campbell-Tipton; "The Weather Cock," Liza Lehmann; "I Came With a Song," La Forge; "A Burst of Melody," C. Linn Seiler; "Love's Old Sweet Song," Molloy; "Low-Backed Car," Lover; "The Day Is Done," Spross; "Fairy Pipers," Brewer. The French songs were "Si Mes Vers avaient des ailes," Hahn; "Mandoline," Debussy; "Extase," Duparc; "Ouvre tes yeux bleus," Massenet. Mr. Fornari sang the "Eri tu" from "The Masked Ball," a scene and duet from "Don Pasquale" with Miss Nielsen, and Figaro's song from "The Barber of Seville." Mr. Renaud played the "Kuss Waltzer" of Strauss-Schütt and the A Flat Ballade of Chopin.

Miss Nielsen sang serious, sentimental and humorous songs with unfailing charm. The distinctness of her English contributed much to the pleasure of the occasion. The songs by French com-

posers and the Puccini air served to display effectively all the capacities of her voice. Mr. Fornari sang with gusto and Mr. Renaud completed the pleasure of the occasion. The audience was large and there were many encores.

JULIA HEINRICH'S RECITAL SHOWS HER ART IN SONGS

Opera Artist Proves Her Adaptability to Field of "Lieder"—Presents Song by Her Father

Following her début recital at the Little Theater some weeks ago with a second offering of songs, Julia Heinrich, the American soprano, appeared on Monday afternoon, April 12, at Aeolian Hall, New York. Her program read as follows:

1. Schumann, "Die Soldatenbraut," "Mondnacht"; Franz, "Frühling und Liebe," "Ach wenn ich doch ein Imchen wär"; Schubert, "Die Unterscheidung," "Die junge Nonne," 2. Strauss, "Freundliche Vision," "All mein Gedanken," "Schlagende Herzen," "Ständchen," 3. Fauré, "Après un Rêve"; Debussy, "Romance"; Bachelet, "Chère Nuit," 4. Max Heinrich, "Dreams," "Autumn Eve"; Carey, "A Spring Morning"; Dr. Arne, "The Lass with the Delicate Air"; Old English, "Send Me a Lover, St. Valentine."

Well arranged and interesting was this program which Miss Heinrich prepared, and in the delivery of it she made new admirers. It seems hardly believable that a singer who has worked ardently and seriously as she has in German opera should be so efficient in *Lieder*. Yet Miss Heinrich stands as corroborating evidence of the possibility of a singer's being at home both in music-drama and songs. Vocally Miss Heinrich may still find herself at times less well prepared, this doubtless due to her transformation from contralto to soprano. Her singing on this occasion was, however, marked by purity of tone, a lovely quality, limpid and clear, and fine authority. She knew her songs and sang them with confidence. Notable among her offerings were her interpretations of "Die Unterscheidung," Strauss's ineffably beautiful "Freundliche Vision," and his individual "Schlagende Herzen." She made much of the Fauré "Après un Rêve," one of the French master's most natural and sincere songs. A decided success was scored in her father's "Autumn Eve," an admirable song, which was so much applauded that it had to be repeated. There was much enthusiasm among the audience and after the second group Miss Heinrich added "Annie Laurie."

Max Heinrich played her accompaniments, his superlative knowledge of the classic and romantic *Lied* coming to the fore in his playing of the Schumann, Schubert and Franz songs. A. W. K.

Sue Harvard's Concert Appearances

Sue Harvard, the Pittsburgh soprano, who returned recently from Germany, where in Dresden she was for several months a pupil of Leon Rains, the American teacher, has filled several important engagements since her return, including appearances as soloist with the Cincinnati Orchestra at Oberlin, and with the New York Philharmonic at New Castle, Pa. Miss Harvard has a number of recital dates ahead for this Spring, and is already making preparations for next season. While in Dresden she added several oratorios and a large number of operatic arias, as well as classic and modern songs, to her extensive répertoire.

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MACDOWELL CLUB OF BOSTON IN CONCERT

An Orchestral Performance of Great Attractiveness Brings Season to End

Bureau of Musical America,
No. 120 Boylston Street,
Boston, April 10, 1915.

THE orchestra and soloists of the MacDowell Club, with Frederick Mahn, of the Boston Symphony Orchestra, as conductor, gave the club's final concert of the season on Wednesday afternoon in Jordan Hall. The orchestral pieces were the Prelude of Humperdinck's "Hänsel und Gretel," and Ravel's Five Children Pieces for Orchestra, "Ma Mère L'Oye." The orchestra accompanied Mrs. Louis Reynolds in an aria from Max Bruch's "Cross of Fire" and Olin Downes was the pianist in the performance of MacDowell's first Concerto in A Minor. Elizabeth Claire Forbes, pianist, a pupil of Heinrich Gebhard, played these compositions: Impromptu, Op. 56, Chopin; "Aufschwung," Schumann; "Reflets dans l'eau," Debussy; Tenth Rhapsody, Liszt. Gertrude Marshall, violinist, and Ethel Damon Clarke, pianist, were the executants in a performance of Chausson's "Poème," in the version for violin and piano.

The orchestra of the MacDowell Club is rapidly developing into an efficient and impressive organization. It now comprises forty-six strings, nine players of wind instruments, a harpist, and, for this concert, a celesta player in the person of Minnie Little Longley. A kettle-drummer and wind players from the Boston Symphony Orchestra brought the personnel to more than seventy. The performances were vigorous and enthusiastic when the music called for these qualities, and the orchestral tone was of unusual fullness and brilliancy. This was especially true of the string tone, and of the second violins, who played with a sureness and sonority uncommon in an amateur orchestra.

The orchestra contains many members who are not only experienced ensemble players but also accomplished soloists, such as Barbara Werner, the concert-mistress, whose expressive and musicianly performance of solo passages was one of the features of the concert; Estella Davis, at the first desk of the second violins; Mrs. Goldan, the first violinist; Mrs. Lasselle, the first cellist, and formerly of the American String Quartet, made up of pupils of Charles M. Loeffler.

Most of the solo wind parts were taken by members of the club. The first oboist, Miss Harding, is perhaps the best woman player of the oboe in this country. The first flute, Miss McLaughlin; the first clarinet, Miss Merrill; the second horn, Mrs. Stott, played not merely as routine musicians, but as artists. Miss Gifford, an excellent harpist, gave added distinction to the performances. The music of Ravel, which demands exceptional accuracy of intonation and the most delicate adjustment of values, was per-

formed with feeling and understanding, thanks to Mr. Mahn's sympathy with the music.

On the whole, the development of the MacDowell Club orchestra may well be considered one of the most healthful and promising signs of the musical life of this city. It is one of the few organizations which give orchestral players and soloists opportunities to gain actual experience.

Mrs. Reynolds, a pupil of Rose Stewart, sang brilliantly the difficult and effective aria of Bruch. She was cordially recalled, as were also Miss Forbes and Miss Marshall. Miss Forbes, one of the most talented of the younger players of this city, continues to develop as a musician and virtuoso. She has an exceptionally well-trained hand and a lovely singing tone. She was fortunate in her interpretation of Debussy's piece and she made the smashing Rhapsody of Liszt beautiful. Not less praiseworthy was the performance of Chausson's "Poème" by Miss Marshall and Miss Clarke. Miss Marshall's performance was the acme of style and finish in violin playing. The purity of the tone was matched by the brilliancy of the technique, and the fine proportions of the whole. Miss Clarke co-operated with Miss Marshall so that the interpretation was the work not of two heads but one.

The First Concerto of MacDowell has been effaced, apparently, by the second. It has not been played in public here since MacDowell was the pianist with the Boston Symphony Orchestra, November 20, 1892, although it has very recently received much more attention in other cities. Nor had it, so far as the records show, been played privately with orchestra since that time. In view of the vital and characteristic qualities of the composition, this neglect seems rather unjust. Joseffy always preferred the First Concerto to the Second. Mme. Carreño, who plays both concertos, has made them liked in Europe as well as this country. MacDowell composed his concerto, or finished it, at least, in a very short space of time, when he was in Europe, in order, according to report, to have something to show when d'Albert introduced him to Liszt. It is true that it is not so mature and interesting a work as the Second Concerto, but it should have pleased Liszt. It is full of vigor and swing and youthful romantic feeling; it is brilliantly and clearly written. Its revival by Mr. Downes was a happy thought for such an occasion, and his delivery of it was masterful.

W. H. L.

Nina Morgana and Rafael Diaz Sing in Brooklyn Choral Concert

The Mundell Choral Club of Brooklyn, assisted by Nina Morgana, soprano, and the tenor, Rafael Diaz, gave a concert at the Hotel Bossert, Brooklyn, on April 7. The chorus sang with much precision and spirit. For the first time were heard Mabel W. Daniel's "A June Rhapsody" and Margaret Hoburg's "Maid of the Mist." Accompanied ably by Wilhelmina Müller at the piano, Miss Morgana sang various songs and florid arias, making a strong impression, especially in her command of the more brilliant passages and by her captivating personality. Mr. Diaz delighted his hearers with a "Carmen" aria, several songs, and, as an encore, "La donna è mobile." M. Louise Mundell was the capable conductor.

G. C. T.

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Eunice Gilman, soprano, recently gave a successful recital in San Francisco.

Leon P. Beckwith gave an organ recital of unusual merit not long ago in the First Congregational Church of Guilford, Conn.

Last week's organists at the Panama-Pacific Exposition were Louis Eaton, the director at Stanford University, and Clarence Eddy.

William John Hall's vocal pupils recently gave a recital in the Musical Art Building, St. Louis. They were assisted by Ava Yeargain, pianist.

Emma Bosshart, organist of St. Matthew's Lutheran Church, York, Pa., gave a recital recently on the new pipe organ in the Lutheran Church, Maytown, Pa.

Pupils of W. E. Simpkinson, assisted by May Helmstetter, pianist, and Mary Frances Scott, accompanist, gave a recital in the High School Auditorium of Piqua, O., April 8.

Margaret Millea Henry, soprano, a pupil of Mme. De Berg-Lofgren, of Boston, has been appointed soprano soloist in the quartet of the First Universalist Church of Lynn, Mass.

John Orth gave his lecture recital, "With Liszt in Weimar," with personal reminiscences and compositions of the master, before the Woman's Club in Amherst, Mass., on April 5.

At the recent concert held in Fair Haven, Vt., for the benefit of the Wales war sufferers, vocal pupils of Mabelle J. Graves were heard in tenor and soprano solos and were warmly received.

Compositions by H. B. Pasmore, with the Pasmore Ensemble Club as interpreters, recently won the approval of large audiences at the Sequoia Club and the California Club, San Francisco.

Music-lovers of Clarksburg, W. Va., were given a treat at the Robinson Grand Theater, where W. S. Kerr, basso-cantante, appeared in recital on April 5. The auditorium was well filled.

With a view to establishing a branch of the Sherwood School of Music of Chicago in Huntington, W. Va., a representative of the institution spent a day in the Southern city recently examining conditions.

Gatty Sellars, the English organist, was given an ovation after his initial appearance at the Baptist Chapel, Charleston, W. Va., on April 1. Mr. Sellars's program included several of his own compositions.

Pupils of Albia Nantais were heard in an enjoyable piano recital in the home of their teacher at Chicopee, Mass., on April 7. They were assisted by Eleanor Cronin, soprano; Lester Jette, violinist, and Claus Aggerup, cornetist.

The Seventh Day Baptist Church of Salem, W. Va., was well filled on April 1, when the new organ was dedicated in a recital given by S. D. Smith. Assisting the organist were George Kenneally, Miss Boyd and Aubrey Morrison.

John Smallman, baritone, and Norman Arnold, tenor, the latter from the Arthur J. Hubbard vocal studios, Boston, assisted the choir of Christ Church, Hyde Park, Mass., in a performance of Stainer's "Crucifixion" on Good Friday night.

The chorus choir of the Park Street Congregational Church, of Bridgeport, Conn., under the direction of Otto Paul Schubert and assisted by Fred Ruthinger, tenor, and Warren Thompson, bass, of New York, presented Stainer's "Crucifixion" on April 2.

The fifth municipal concert in the Northampton, Mass., series was given on April 4 by Field's Orchestra and the

Temple Quartet, composed of Malcolm Warren, E. Langdon Graves, Murray B. Graves and Edward A. Currier. Their accompanist is Mary Peva.

Cleo Magsam, soprano; Rachel C. Rex, contralto, and Joseph Mosser, baritone, all pupils of Thomas Gipple, were heard in recital on March 29 in the Grand Theater, Hunting, Pa. They were assisted by Eugene Dayton, pianist; Ethel Fleming, accompanist, and a male chorus.

Gounod's "Saint Cecilia" was heard at the Easter Vesper service in Trinity Baptist Church of Marion, O., on April 4. The soloists were Miss Raymor, soprano; Mr. Van Atta, tenor, and Mr. Taylor, basso. Miss Durfee presided at the organ and Mr. Ernst was choirmaster.

Musicians of New Haven, Conn., have begun a campaign to secure for that city the annual convention of the American Federation of Musicians in 1916. Louis Felsburg and Louis P. Weil are the delegates from New Haven to the convention to be held May 10 in San Francisco.

J. Austin Springer, of Albany, N. Y., has composed a new Easter song, "Sweet Easter Day," which was dedicated to Ben Franklin and sung by him for the first time at the Easter service at the First Reformed Church, Albany. The song was also sung in several Chicago churches Easter Sunday.

A large audience attended the sixth annual concert of the Camp Hill Music Club at Camp Hill, Pa. Mrs. T. Edward Dromgold, of York, was the soloist. The club sang the cantata, "The Lady of Shalott," with Mrs. G. W. Ensign taking the solo parts. Mrs. Harry Mann Shope is the leader of the chorus.

Marion Gould Reed, soprano, a pupil of Harriet Eudora Barrows, the Boston vocal teacher, sang in recital for the Musical Association of Orleans, Mass., on Tuesday, April 6. Mrs. Reed's songs were all by American composers, and her artistic singing of them was enthusiastically applauded.

Mme. Claudia Rhea Fournier, contralto, professional student of Harriet Eudora Barrows, the Boston vocal teacher, gave a song recital before the Woman's Club of Winsted, Conn., on April 6. Mme. Fournier's rich contralto voice and intelligent interpretations made a strong impression.

Two students' exhibition concerts were given recently in Baltimore by the students of Frank P. Kaspar. Interesting programs of violin compositions served to disclose excellent training. Regina Kaspar, soprano, sang some attractive solos. Laurence C. Kaspar and Felice Iula were the accompanists.

The regular meeting of the St. Ambrose Musical Society, of New Haven, Conn., was held on April 5 in the home of Kate Lee Lewis. Those contributing to the program were Marion Fowler, Arabella Horton, Frances Kirchoff, Mark Chestney, Carolyn Lubenow, Mrs. J. A. Gillies and Miss Lewis.

Dubois's cantata, "The Seven Last Words," was recently given in Trinity Church, Houghton, Mich., under the direction of Paul Allen Beymer, organist and choirmaster. Vernon Bennollack, soprano; Arthur Fernelius, soprano; Lyman F. Whitney, tenor, and Herbert Rodda, baritone, were the soloists.

The orchestral class of the New Britain, Conn., Y. M. C. A. gave its annual concert on April 6, at the association gymnasium. Good results were obtained. The assisting artists were Elsie Siegel, Frederick W. Latham, Mrs. Latham and Harry Burdick. The orchestra is directed by W. P. Occupin.

Le Grand Flint, teacher of piano in San Diego, Cal., each month invites scores of friends to his studio where he presents programs by local artists and pupils. The last affair of this nature was in honor of Mr. and Mrs. John C. Goplerude of Osage, Ia., who were spending their honeymoon in San Diego.

Loyal Phillips Shawe, the Boston baritone, gave a song recital in Danville, Ill., on March 16, assisted by Laura Shawe, mezzo-soprano, and Donald D. Swisher, accompanist. He sang songs by Schubert, Verdi, Sinding, Rogers, Rummel and Korby and his rich baritone voice and thoughtful interpretations made a strong appeal.

A Grieg program was given at the last Matinée Musical meeting in Indianapolis. Mrs. F. W. Gregor was in charge and had the able assistance of Marie Flanner, pianist; Irva Morris, soprano; Alfred Tronnel, violinist; Mrs. W. N. Howard, Mrs. H. H. Rice, Mary Traub, vocalists; Ruth Murphy and Cyrilla Humes.

"From Nationalism to Universality in Russian Music" was the title of a lecture delivered by Dr. A. S. Thompson at the College of Music, Ohio University (Athens, O.), on March 25. He was assisted by S. T. Arper, A. R. Kresge, Helen Falloon, Jack Stage, Genevieve Thurlow, Mrs. C. D. Thompson, Elizabeth Garber and M. S. Bethel.

Gordon Balch Nevin has been presenting a number of fine organ programs at the First Presbyterian Church of Johnstown, Pa. He recently played a Wagner program containing the master's most popular concert numbers. Among Mr. Nevin's assisting artists was L. V. Geist, tenor. The Easter cantata was Harry Rowe Shelley's "Death and Life."

Recent changes made by Bridgeport (Conn.) musicians include Alice Louise Mertens's engagement as contralto soloist at the Tompkins Avenue Congregational Church, New York, and Charles F. Ferrett's acceptance of the position of organist at the Summerfield M. E. Church. The latter was for years organist at the German Reformed Church, this city.

"The Seven Last Words of Christ," by Theodore Dubois, was excellently sung by a chorus of twenty-four voices at the Central Christian Church, New Albany, Ind., on Easter Sunday, before an audience of 700 people. The soloists were Mrs. Daniel Shrader, soprano; William Hedden, tenor, and Arthur Scott, baritone. Margaret McLeish was the organist-director.

Arrangements were completed recently whereby Umberto Sorrentino, the Italian tenor, has been placed under contract by the Columbia Graphophone Company to make records for them of Italian patriotic songs. It is understood that Mr. Sorrentino will receive a large fee for this work. He will make four records next week, the first of them "La mia bandiera" (My Flag), by G. Rotoli.

The Easter Praise Service at the First Christian Church of Pensacola, Fla., brought forth a well made program given by the choir, Dr. Charles R. Mitchell, conductor, assisted by the following soloists: Mrs. C. R. Mitchell, Max Heineberg, Dimple McMillan, Mrs. L. B. Pavey, Mrs. Van Ausdale, Dr. L. C. Phillips, W. S. Garfield and Myrtle Adams.

The eleventh people's free concert of Montclair, N. J., under the chairmanship of Rev. Frederick H. Butler, was devoted largely to Afro-American music, and all the performers, including Reba Fairfax, soprano; Ethel Richardson, pianist; Master Willie Butler, violinist; Edith Oliver, accompanist, and a mixed double quartet, were Negroes. The names of Coleridge-Taylor and Burleigh figured on the program.

The Secor Russian Orchestra, Abraham Ruvinsky, director, gave its Easter concert April 5 in Toledo, O., and by far the largest audience that has attended any of its series of concerts was present. The soloists were Mr. Ruvinsky and Mrs. Beatrice Byers Taggart, contralto. Mrs. Taggart recently returned from several months' study in New York and her singing on this occasion gave further evidence of her admirable qualities.

"Modern American Composers" were discussed at the meeting of the Monday Musical Club of Albany, N. Y., on April 5. Those who contributed interpretations of

American composers were Mrs. Wendell Milks, Mrs. G. Malcolm Angus, Mrs. Arthur Clark and Ruby Quackenbush, sopranos; Georgine Avery and Mrs. W. D. K. Wright, contraltos; Bess Cornell, violinist; Mrs. Shubel Kelly, Ruby Quackenbush, Mrs. E. F. Horton and Mrs. J. W. Pattison, pianists.

The choir of the First Presbyterian Church of St. Petersburg, Fla., under the direction of Hazel Elise Rowland, soprano, presented an unusually attractive program Easter morning. Two carols by Harry Rowe Shelley were followed by the anthems, "They Have Taken Away My Lord," by Stainer, and "As It Began to Dawn," by Vincent. Preceding the Easter communion service Miss Rowland sang "The Crucifix," by Frank La Forge.

Wilmot Goodwin, baritone, and his concert associates presented two enjoyable programs in Spartanburg, S. C., recently. Mr. Goodwin has been prominent as a church soloist in New York and has sung with the St. Paul, New York Philharmonic, Boston Festival and Russian Symphony orchestras, and as a member of the Aborn Opera Company. Lee Cronican, pianist, and Maurice Warner, violinist, both accomplished players, were also on the program.

A cantata, "The Resurrection and the Life," was sung on April 4 in the Congregational Church of Collinsville, Conn., by a chorus of thirty voices, assisted by orchestra. The quartet and solo parts were sung by Marjorie Derrin, Mrs. Henry B. Perkins, George W. Graham and Elmer Blackman. For the offertory number Mrs. Roy Hall sang "Behold the Risen King," by Dressler, with violin obbligato by Mildred Sage. The orchestra and chorus were led by H. H. Hiller.

The latest participant in the Artist Recital Course given at the University of Arkansas School of Music, Fayetteville, Ark., was Madge Muller, contralto, whose recital took place on April 17. On the following day Henry D. Tovey, director of the school of music, gave an organ recital assisted by Mary C. Bateman, soprano. Mr. Tovey gave an organ recital in the preceding week in which he was assisted by Miss Bateman and by Berthold Campbell, mezzo-soprano, and R. P. Walker, tenor.

Piano and vocal pupils of W. H. Overcarsh recently gave two excellent recitals in their teacher's studio, Charlotte, N. C. The participants were Edna Stroup, Sadie Mosteller, Beulah Boyce, Helen Fincher, Freeda White, Lama Jane Devereaux, Rosa White, Sarah Ledwell, Eloise Doxey, Mary Reid, Mamie Pharr, Nellie May Brown, Gertrude Dooley, Francis McAden, Arthur May Young, Bryce Orr, Venessa Hall, Melnena Alexander, Ernest Brown, Creasy Overcarsh and D. M. Creswell.

The final contest for the Eastern district contest of the Women's Federated Musical Clubs, to select the winners for the Los Angeles Biennial Festival in June, will be held on Wednesday morning, April 21, at 9:30, in Room 13, Steinway Hall. Under the requirements of the contest only the winners of state contests can enter this final contest. The jury consists of: Mme. Maud Powell, Mme. Anna Ziegler, W. J. Henderson, chairman, Alfred Hertz, and Henry Holden Huss.

At the final meeting of the music section of the Amherst, Mass., Woman's Club, on April 8, the following officers were elected for next year: Mrs. James B. Paige, chairman; Mrs. H. W. Eldredge, vice-chairman, and Mrs. E. W. Elwell, secretary and treasurer. The program of the afternoon was in charge of Mrs. W. H. Abbot and the soloists were Mrs. C. H. Edwards, Ida Bridgeman, Mrs. Lester Utley, Laura Kidder, Mrs. James B. Paige, Mrs. L. E. Webster, Mrs. Bertha Walsh and Mrs. Nelson Angus.

Special Easter programs were given in some of the Indianapolis churches. At the Second Presbyterian a program was given by Charles Hanson, organist, and his quartet; at the Cathedral SS. Peter and Paul, Miss F. Spencer, organist, a male choir and Ruth Murphy, violinist; George W. Newton, baritone, who is in charge of the music at the Tabernacle Presbyterian, arranged a program with the assistance of Mr. Matthews, organist; Mrs. Beckett, contralto; Marie H. Dawson, violinist; Mrs. Louise S. Koehne, harpist, and Adolph H. Schellschmidt, cellist, who played one of his own compositions.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Amato, Pasquale.—New York (Mozart So.) Apr. 21.
Anderson, Margaret.—Wilkes-Barre, Pa., Apr. 16.
Bauerkeller, Rudolf.—Saratoga, Apr. 19; New York, Apr. 30.
Bori, Lucrezia.—New York (Biltmore), Apr. 23.
Beddoe, Mabel.—New Haven (Yale), May 4.
Bispham, David.—Æolian Hall, New York, Apr. 29.
Breen, Grace.—Æolian Hall, New York, Apr. 18.
Bryant, Rose.—Troy, Apr. 21.
Cartwright, Earl.—Manchester, N. H., Apr. 20.
Casals, Pablo.—Chicago, Apr. 16, 17.
Case, Anna.—Glens Falls, Apr. 20; Philadelphia, Apr. 24; Troy, N. Y., May 5.
Connell, Horatio.—Alton, Ill., Apr. 28.
Dadmun, Royal.—Brooklyn, Apr. 19; New York, Apr. 26.
Davis, Jessie.—Amherst, Mass., Apr. 21.
De Moss, Mary Hissem.—Westfield, N. J., May 15.
Dilling, Mildred.—Scarsdale, N. Y., Apr. 17; New York (Waldorf), Apr. 29.
Downing, George.—Rahway, Apr. 30; Yonkers, N. Y., May 17; Norfolk, Conn., May 31 and June 1, 2.
Dunlap, Marguerite.—Albany, N. Y., Apr. 21.
Ferguson, Bernard.—Fitchburg, Mass., Apr. 22.
Flint, Willard.—Lowell, Mass., May 11.
Fulton, Zoe.—Pittsburgh, Apr. 29.
Galli, Rosina.—New York (Biltmore), Apr. 23.
Ganz, Rudolph.—Chicago, Apr. 18; Mt. Vernon, Ia., May 1.
Gerhardt, Elena.—Boston, Apr. 26.
Gunn, Kathryn Platt.—Brooklyn, Apr. 16, 17, 20, 22, 23; New York, May 5; Brooklyn, May 6; New York, May 21.
Harrison, Charles.—New Haven, May 6.
Hinkle, Florence.—Cambridge, Mass., Apr. 29.
Hinshaw, W. W.—Keene, N. H., Music Festival, May 21.
Holt, Gertrude.—Boston, Apr. 30.
Howell, Lewis J.—Philadelphia, Apr. 27 and 29.
Hunt, Helen Allen.—Quincy, Mass., Apr. 25.
Hunting, Oscar.—Lowell, Mass., May 11; Nashua, N. H., May 13, 14.
Ivins, Ann.—Newark, N. J., May 9.
Janaushek, Wm.—New York City, Apr. 29; Englewood, N. J., May 4; Englewood, N. J., May 8; Ithaca, N. Y., May 21.
Jacobs, Max.—Paterson, N. J., Apr. 19; Far Rockaway, L. I., May 1.
Kaiser, Marie.—Chicago, Apr. 18; Ft. Scott, Kan., Apr. 21; Independence, Kan., Apr. 23; Kansas City (Schubert Club), Apr. 27; Staten Island, N. Y., May 4; Canandaigua, May 18.
Kerns, Grace.—Spartanburg, S. C., Apr. 16.
Kreisler, Fritz.—Boston (Symphony Hall), Apr. 18, recital.
Lockett, Corinne.—Washington, Apr. 19.
McCormack, John.—Boston, May 2.
McCue, Beatrice.—New York, Apr. 17.
Mannes, David and Clara.—Columbus, O., April 16, 17; Cleveland, Apr. 20; Sewickley, Pa., Apr. 22.
Marsh, Lucy.—Albany, N. Y., Apr. 21; North Adams, Mass., Apr. 23; Providence, R. I., Apr. 26; Oswego, N. Y., May 5.
Martin, Frederic.—Detroit, Apr. 17.
Masters, Jessie.—New York (St. Matthew's Church), Apr. 18; Washington, Apr. 19.
Maynard, Dorothy.—Nashua, N. H., May 13, 14.
Miller, Christine.—Indianapolis, Apr. 30; Providence, R. I., May 7; Northampton, Mass., May 19; Denver, Colo., July 11; Salt Lake City, July 13; San Francisco (Panama-Pacific Exposition), July 15, 16, 17, 18; Los Angeles, July 19, 20; San Diego (Panama-California Exposition), July 21, 22.
Miller, Reed.—Morganton, N. C., Apr. 20; Selma, Ala., Apr. 22; Milledgeville, Ga., Apr. 24; Macon, Ga., Apr. 25; Toledo, May 6; Keene, N. H., May 21; Montpelier, Vt., May 27.
Morrisey, Marie.—Brooklyn, Apr. 22; Spring Tour Russian Symphony Orchestra, Allentown, Harrisburg, York, Greensburg, Pa., Apr. 26-31; Newark, May 5.
Neuhaus, Estella.—St. Louis, Apr. 22.
Nichols, Mr. and Mrs. John W.—Chicago, Mendelsohn Club, Apr. 29.
Potter, Mildred.—Lowell, Mass., May 11; Nashua, N. H., May 13, 14.
Rasley, George.—Northampton, Mass., May 1.
Reardon, George Warren.—New York City, Apr. 17, 23; Mt. Vernon, N. Y., May 21.
Rechlin, Edward.—Winfield, Kan., Apr. 18; Quincy, Ill., Apr. 20; Milwaukee, Wis., Apr. 22; Stoughton, Wis., Apr. 23; Cleveland, O., Apr. 25; St. Joseph, Miss., Apr. 26; Columbus, Ind., Apr. 27; Hamilton, O., Apr. 28; Indianapolis, Ind., Apr. 29; Greencastle, Ind., Apr. 30.
Rogers, Francis.—Groton, Mass., May 4; New York City, May 11.
Rothe, Elizabeth.—Princess Theatre, New York, Apr. 26.
Saslavsky, Alexander.—Spartanburg, S. C., Apr. 16.
Segurola, Andres de.—New York (Biltmore), Apr. 23.
Seydel, Irma.—Worcester, Mass., Apr. 18; Woonsocket, R. I., Apr. 23.
Shaw, Alfred D.—Yonkers, N. Y., Apr. 14; New York (Astor), Apr. 20; Boston, Apr. 25.
Shawe, Loyal Phillips.—Woonsocket, R. I., Apr. 23.
Simmons, William.—Æolian Hall, New York, Apr. 19; Englewood, N. J., afternoon, Apr. 25; Glen Cove, L. I. (evening); New York (People's Institute Concert), Apr. 28.
Sorrentino, Umberto.—Pelham Manor, N. Y., Apr. 17; New Haven, Conn., Apr. 19; New York (Comedy Theatre), Apr. 22.
Spross, Charles Gilbert.—Glens Falls, Apr. 20; New York (Mozart Society), Apr. 21; Philadelphia, Apr. 24; New York (Æolian Hall), Apr. 27; Troy, N. Y., May 5; Danbury, Conn., May 7.

Sundelin, Marie.—Tour Minneapolis Symphony Orchestra, Apr. 11 to June 15; Panama Exposition, June 20-28.
Trnka, Alois.—New York (Æolian Hall), Apr. 18; Williamstown, Pa., Apr. 22; New York (Hotel Astor), Apr. 30.

Tollefson, Mr. and Mrs. Carl H.—Cooper Union, New York, Apr. 18; New Rochelle, N. Y., Apr. 17; New York (Public School No. 39), Apr. 21.
Van der Veer, Nevada.—Morganton, N. C., Apr. 20; Selma, Ala., Apr. 22; Milledgeville, Ga., Apr. 24; Macon, Ga., Apr. 25; Keene, N. H., May 21; Montpelier, Vt., May 27.
Ware, Helen.—Gainesville, Fla., Apr. 17; St. Louis, Apr. 30.

Werrenrath, Reinhard.—Nashua, N. H., May 13, 14.
Wheeler, William.—Nashua, N. H., May 13, 14.
Williams, Evan.—Toledo, O., Apr. 16; Geneva, N. Y., May 4; Ithaca, N. Y., May 7; Lowell, Mass., May 11; Ames, May 17; Mt. Vernon, O., May 19; Evanston, O., May 27; Peru, Neb., June 2.
Williams, Grace Bonner.—Rockville, Conn., Apr. 20; Northampton, Mass., May 16; Montpelier, Vt., May 26.
Zimbalist, Efrem.—Cincinnati, Apr. 23, 24.

Orchestras, Quartets, Chorus, Etc.

Boston Symphony Orchestra.—Cambridge, Mass., Apr. 29.
Century Quartet.—Brooklyn, Apr. 21.
Chicago Symphony Orchestra.—Chicago, Apr. 16, 17, 23, 24.
Cincinnati Symphony Orchestra.—Cincinnati, Apr. 23, 24, 30; May 1.
Gamble Concert Party.—Havre, Mont., Apr. 20; Glasgow, Mont., Apr. 22; Minot, N. Dak., Apr. 25; Mayville, N. Dak., Apr. 26; Fargo, N. Dak., Apr. 27; Dickinson, N. Dak., Apr. 28; Montevideo, Minn., May 1; Winona, Minn., May 3.
Manhattan Ladies' Quartet.—Leonia, N. J., Apr. 23; Kingston, N. Y., May 12; Brooklyn, N. Y., May 26.
Minneapolis Symphony Orchestra.—La Crosse, Wis., Apr. 17; Chicago, Ill., Apr. 18; La Crosse, Wis., Apr. 19; Cedar Falls, Iowa, Apr. 20; Des Moines, Iowa, Apr. 21, 22; Kirksville, Mo., Apr. 23; Brookfield, Mo., Apr. 24; Fall City, Neb., Apr. 25; Topeka, Kan., Apr. 26, 27; Muskogee, Okla., Apr. 28; Emporia, Kan., Apr. 29; Newton, Kan., Apr. 30; Hutchinson, Kan., May 1; Edmond, Okla., May 2; Fort Scott, Kan., May 3; Chanute, Kan., May 4; Lawrence, Kan., May 5; Sedalia, Mo., May 6; Centralia, Ill., May 7; Decatur, Ill., May 8; Urbana, Ill., May 10; Kalamazoo, Mich., May 11; Mt. Pleasant, Mich., May 12; Grand Rapids, Mich., May 13; Benton Harbor, Mich., May 14; Madison, Wis., May 15; South Bend, Ill., May 17; Anderson, Ind., May 18; Lafayette, Ind., May 19; Charleston, Ill. (Matinee), May 20; Terre Haute, Ind. (evening), May 20; Jacksonville, Ill., May 21; Rock Island, Ill., May 22; Dubuque, Iowa, May 24; Clinton, Iowa, May 25; Cedar Rapids, Iowa, May 26, 27; Webster City, Iowa, May 28; Fort Dodge, Iowa (evening), May 28; Aberdeen, S. Dak., May 30, 31.

Spartanburg Music Festival.—Spartanburg, S. C., Apr. 14, 15, 16 (New York Symphony Orchestra and Grace Kern, Mrs. U. B. Pierpol, Mrs. Merle Tillotson Alcock, John Campbell, Signor M. Picco, Mr. Burton Piersol, Alexander Saslavsky, Jacques Renaud, Mildred Potter).
Tollefson Trio.—Brooklyn (Aurora Grata Cathedral), Apr. 25; New York (Masonic Temple), Apr. 29; Round Lake, N. Y., Aug. 6, 7.

Rossini's "Stabat Mater" Finely Done Under Mr. Sprague's Direction

TOLEDO, O., April 10.—Rossini's "Stabat Mater" was recently sung by Trinity Church choir, directed by Herbert Foster Sprague, choirmaster and organist. The soloists sang brilliantly. They were Mrs. Edith Christie Gould, soprano; Harriet Nevitt, mezzo-soprano; Herbert Wright, tenor, and Harry Turvey, baritone. In the quartet numbers Ina Lindecker sang the contralto part and L. E. Markley was the tenor. The taxying organ accompaniment was splendidly played by Mr. Sprague. The performance was one of the best musical achievements of the year in this vicinity.

David Bispham and Grace Renée Close in Toledo Recital

TOLEDO, O., April 7.—At the Auditorium Theater last evening Mrs. Grace Renée Close and David Bispham appeared in a joint song recital which attracted a large gathering. Mrs. Close and Mr. Bispham appeared together in several numbers and were heartily received in them as well as in their several solo numbers. Mr. Bispham is always heard here with delight, and Mrs. Close also has many Toledo admirers. Mrs. Mary Willing Meagley was Mrs. Close's accompanist.

F. E. P.

Earle Tuckerman a Popular Soloist at Cooper Union

Earle Tuckerman, the baritone, was the soloist at a concert given under the direction of the People's Music League on April 11 at Cooper Union. The artist was much applauded after his offerings, which comprised solos by Brahms, Strauss, Wolf, Sinding and Morgan. Following his first group Mr. Tuckerman added Homer's "Uncle Rome." His encore after the second group was Bulard's "Indifferent Mariners." Irene Schwarcz furnished the accompaniments.

NEW YORK CONCERT CALENDAR

APRIL

17—American Polish Relief Fund concert, afternoon, Carnegie Hall; soloists, Sembrich, Gluck, Hofmann, Zimbalist.
18—Symphony Concert, Metropolitan Orchestra, Arturo Toscanini, conductor, evening.
18—Ossip Gabrilowitsch and Harold Bauer, Æolian Hall, afternoon.
18—Grace Breen, song recital, evening, Carnegie Hall.
18—Aolis Trnka, violin recital, Æolian Hall.
19—Tom Dobson, song recital, Punch and Judy Theater, afternoon.
19—O'Brien Butler, Æolian Hall, evening, concert of Irish music, assisted by Victor Herbert, Inez Barbour, Rose Bryant, John Finnegan, William Simmons, Pietro Aria, Josef Bonime.
20—Benefit concert for Oberammergau Children's Home, afternoon, Æolian Hall; soloists, Heinrich Meyn, Paul Reimers, Ossip Gabrilowitsch and Kurt Schindler.
20—Singers' Club of New York, evening, Æolian Hall.
23—Morning Musicals, Hotel Biltmore; soloists, Lucrezia Bori, Andreas de Segurola, Rosina Galli.
23—Symphony Concert, Metropolitan Orchestra, Arturo Toscanini, conductor, afternoon.
24—Violin recital by pupils of Ferdinand Carri, Æolian Hall, evening.
25—John McCormack, song recital, Carnegie Hall, evening.
26—Kriens Symphony Club, Carnegie Hall, evening.
27—Concert by Louis J. Cornu's Junior Orchestra, Æolian Hall, afternoon.
28—Schumann Club, Waldorf-Astoria, Reinhard Werrenrath, soloist, evening.
29—David Bispham, songs and musical recitations, afternoon, Æolian Hall.

AMATO-SASSOLI RECITAL

Baritone and Harpist Delight Big Audience in Albany

ALBANY, N. Y., April 8.—Pasquale Amato, baritone, and Ada Sassoli, harpist, with Charles Gilbert Spross as accompanist, gave a delightful concert last night in Harmanus Bleeker Hall, under the direction of Ben Franklin. Signor Amato sang first an aria, "Eri Tu," from Verdi's "Masked Ball," followed by "Chansons de la Forêt Sombre" and "Fleurs d'Amour," by Borodine, of which the former gave free rein to the singer's dramatic powers, the latter being a dainty love song. "Canzone di Varlaam," Moussorgsky, and "Viens Près de Moi," Balakirew, were also well received.

The baritone's next group consisted of an aria, "Lasciatemi Morire," from "Ariana," Monteverde; "Danza, Danza, Fanciulla Gentile," Durante, and two German songs by La Forge, "Schlupfwinkel" and "An Einen Boten." The prologue to "Pagliacci" was to have been the final number, but Mr. Amato added a "Figaro" aria after a vociferous demand for an encore. His other encores were French and Italian songs.

Ada Sassoli's attractive personality and delightful playing made a duly favorable impression. She began with a Bach gavotte and Pierné's "Impromptu," which she played with much delicacy. The "Marionettes" displayed her art to best advantage and a minuet for an encore was the essence of delicate grace.

W. A. H.

Many Choral Concerts and Recitals for Marie Kaiser

Marie Kaiser, the young soprano, has quite an active season before her. At Christmas time she appeared at the large homecoming in Convention Hall in Kansas City, appearing on the same program with Alice Nielsen, and she proved so popular and successful on this occasion that the Schubert Club of that city has engaged her to appear as their solo-

ist at its Spring concert on April 27. April 12 she appeared with the Chaminade Club of Hackensack, singing "The Golden Threshold" of Liza Lehmann. On April 18 she appears as soloist for Karl Kinsey, manager of the Apollo Club of Chicago, in that city. The following week she gives recitals in Ft. Scott and Independence, Kan. She is to be heard on May 4 on Staten Island and May 6 as soloist with the Symphony Orchestra at Worcester, Mass. On May 18 she will sing the soprano parts in Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise" at Canandaigua, N. Y. She recently gave successful recitals at Olean, N. Y., and New Wilmington, Pa.

Werrenrath Soloist for Schumann Club Concert

With Reinhard Werrenrath, baritone, as soloist, the Schumann Club of New York, under the baton of Percy Rector Stephens, will give its second and last concert of the season at the Waldorf-Astoria, New York, on the evening of April 28. Several new compositions for women's voices will be performed on this occasion.



Joseph Reutershahn

Joseph Reutershahn, of the staff of the music publishing house of G. Schirmer, Inc., New York, died at his home in New York suddenly on Friday morning, April 10. He leaves a widow and two sons. He was born in Munich in 1860 and had been employed in the Schirmer house for the last fifteen years. There he filled the posts of manager of the orchestra and retail departments and more recently head of the catalogue department. Prior to going to the Schirmer house he was employed by the publishing house of Carl Fischer, New York, and he also made an unsuccessful venture as publisher himself, launching the Combined Music Co., which had but one year's existence.

Edward J. Fitzhugh

Edward Jackson Fitzhugh, eighty-two, a Brooklyn organist of No. 40 McDonough Street, died April 8 in St. John's Hospital. He was born in England and came to this country in his boyhood. He was organist in Brooklyn in St. Luke's Protestant Episcopal Church, St. James's, the Church of the Reformation and St. Michael's, as well as at St. Mark's Church, Manhattan. He is said to have been the first organist to introduce Sunday evening musical services in Brooklyn. He was a director of the St. Cecilia Society. Two sons and three daughters survive him.

Mme. Sabery Dorsell

Mme. Sabery Dorsell, a prima donna soprano with the Aborn Opera Company, died of pneumonia on April 10 at her home, No. 42 West Twenty-eighth street, New York. In private life Mme. Dorsell was the wife of John B. Nugent, a florist. She was born in St. Louis thirty-three years ago and studied singing under Mme. Maiglise. She had sung with Henry Clay Barnabee in "Robin Hood," "The Highwayman" and later appeared in "Chimes of Normandy." For three years she was one of the principal singers at the Hippodrome. Mme. Dorsell was a member of the New York Mozart Society.



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FATE MARKED OUT ROSINA GALLI FOR A BALLERINA'S CAREER

Pre-Natal Influence Shaped the Destiny of Young Italian Girl Who at Nineteen Is the Première Danseuse of World's Leading Opera House—At Thirteen She Was First Dancer at La Scala—Her Rigorous Training for Ballet Work

"I'M going to be a ballerina."

This was the answer that Rosina Galli made as a wee tot whenever she was asked the usual query: "What are you going to do when you grow up?" And truly she could not have helped expressing this ambition, for there never was a young girl more securely marked out by fate for a dancer's career than the present *première danseuse* of the Metropolitan. Miss Galli testified to this effect the other morning, her remarks being interpreted by G. Viafora, since Miss Galli is not yet able to express all of her thoughts in English, though she understands what is said to her in our language.

It was a pre-natal influence which shaped Miss Galli's career for her, as she explained. It is recognized that the nature of a child is much influenced by the emotions felt by the mother in the months immediately preceding the child's birth. Further, the mother in this period often feels cravings that are surprising and inexplicable. Now, Miss Galli's mother had never done any dancing, but in the months before Rosina made her terrestrial début the mother felt a desire to dance whenever she heard music played.

Began Dancing at Two

That this craving has been reflected in Miss Galli's marked terpsichorean gifts there can be no doubt. For when only seven months old, tiny Rosina literally began dancing simultaneously with her walking. At two years she used to dance to the music of any strolling musician who passed by her home on the Corso Sempione in Milan.

"When I was four," said Signorina Galli, "there was a dancing contest for children in Milan, and the children were present in masquerade costumes with their families. I wasn't entered in the contest, but was taken there to see it. Although I wasn't a contestant, right in the midst of things I stepped forward and began to dance. When I finished the judges were amazed and they said, 'That is remarkable; whom are you studying with?' 'I am not studying,' I said, 'for the music is my teacher.' When they talked of giving me the prize the other people were angry because I wasn't in the contest, but the judges said, 'We can't help but give the prize to this child.'"

Almost miraculous is the continued triumph of youth in Miss Galli's career. She was only eight when she started dancing at La Scala in Milan. A scrap book which Mrs. Galli produced for the perusal of the visitors contained a clipping from a Milan music journal at that



Photos (c) Mishkin Studios

Rosina Galli, Première Danseuse at the Metropolitan Opera House, in Action and Repose

time, and this showed a miniature version of Rosina Galli, blest with the same sprite-like charm that distinguishes her dancing at the Metropolitan. At thirteen Miss Galli was the first dancer at the Scala, playing the leading rôle in such famous Italian ballets as "Excelsior" and "Pietro Micca."

At fourteen the young Signorina was the *première* at the San Carlo in Naples, and a year later she came to America to provide a revelation in the dancing art for the audiences of the Chicago Opera Company. The following Summer the young Italian girl added London to her list of conquests with her work at Covent Garden. "I did not want to go to London that Summer," she related, "as I was all tired out, but Mr. Wolf-Ferrari urged me to appear over there in his 'Jewels of the Madonna,' so, of course, I consented."

Honors in Three Lands

After her three years with the Chicago company, Miss Galli was not allowed to pursue her art any longer outside of New York, for she was engaged by Mr. Gatti-Casazza for his Metropolitan forces. Think of the achievement! At nineteen Miss Galli is now the *prima ballerina* at the world's premier opera house. And in the five years preceding she won similar honors with four leading companies in three lands.

This result has been gained not only by her unusual gifts as a *danseuse*, but by her persistent determination to follow that career, despite the early objections of her family. "When my relatives said they didn't want me to be a dancer I told them that if I couldn't do that I wouldn't do anything," she recalled.

Even if Miss Galli did not care to follow her loved profession, one is inclined

to believe that she could be successful in one or two of the allied arts. Music she is deeply fond of. As the visitors approached her hotel suite they had been directed to the "room where you hear the piano." She was found at the piano, playing through the "Samson et Dalila" score. "I spend much of my leisure time playing," she explained, "and singing, too. Have I any ambitions as a singer? Well, I'd like to be a dramatic soprano, but I haven't the figure. I might look all right as *Mimi* in 'Bohème,' but I wouldn't care to do those quiet parts. I like the big, dramatic parts, but I'm too slender to be impressive in such rôles. How I'd like to do *Carmen!*" Here the dancer's eyes flashed and her posture took on some of the Castilian lines.

At the suggestion of her mother and urged on by the visitors, Miss Galli here gave demonstrations both of her dramatic potentialities and of her skill as an imitator. These were embodied in her reproduction of Mary Garden's performances of scenes from "Thaïs," "Louise" and "Tosca." The little ballerina had observed Miss Garden so closely that she duplicated not only the dramatic action and the handling of the body, but the voice, which she simulated with startling realism—the whole effect being convulsive.

Her Whirlwind Agility

The whirlwind agility and youthful buoyancy of Miss Galli are dazzlingly in evidence in her "Carmen" performances, in the last act of which she whirls around the stage in an endless number of gyrations that even seem to leave the spectators breathless. "I do thirty-six of those revolutions," said Miss Galli, "and do two turns in each revolution." (That is a record set by this dancer.) "It has taken me much practice, but I always like to

do something a little more difficult and I suppose that if I were a singer I'd be wanting to add a cadenza every now and then."

In order to keep herself in perfect physical condition for her work, Signorina Galli does two hours of practicing every day on the Metropolitan's roof stage. Her mother informed the visitors that she fairly had to mop up the perspiration that her daughter generated with her strenuous practicing. One may form an idea of the rigorous training of a *danseuse* when one is informed by Miss Galli that in order to preserve the necessary erectness of carriage she must sleep with a pillow propped under her back, giving her waist the form of an arch.

To Tour Next Season

Miss Galli will become more widely known to Americans next season when she embarks on a tour that is being arranged for her by the Metropolitan's concert department. She makes an appearance of this sort in the final Biltmore Morning Musicals on April 23.

This *danseuse* laments the decline of interest in the classic form of the ballet. "Just as the public doesn't care much nowadays for the classic operas, so it has lost its taste for the classic ballets. And the pity of it is that this neglect has caused a dearth of dancers of the classic school."

"Is it not that the public regards the classic ballet as similar to coloratura singing, and thus cares less for it than for the more dramatic interpretative dancing?" she was asked.

"No, the classic ballets require the dancer to be both a coloratura and a dramatic *ballerina*," was her reply.

K. S. C.

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